

የኢትዮ ትምህር መማሪያ



*GOSPEL MEDIA & MUSIC MINISTRY(GMM)*

ወንደል በግብርና የመ-ዘዴ አገልግሎት (፳.አቶ.አቶ)

አዘጋጅ የኩስ ገዢ  
የኩስ ቤታቸው.

1990 ( 1998 ) ፭፻፲

አዲስ አበባ

ମୋହନ୍ତି

ՔԵՐԵ ՄԹԺԻ ՈՐԴԱՀԱՅՈՒԴ ՀԱ ՔԴԱՋՔ ԽԱՌԵԴ ՈՎԵԼՈՒ  
ՀԵԶԱՄ ՀԾՊԴՀ ՈՎՃԵԿ ՈՒՊՈՇՄ-Ն Ս-Ա ԻԱԲ ՔՄՈՒ ԹԻՇ  
ՀԳՎԸՊՈՂՆ ՈՒԸՋՔ ՃՊԴ ՈՒՊԵ ՀՊԴ ԱՐԺԵՆ ՄԿ (ՀՀ)  
ՈՒԱՖՈ ՄԱԿ ՈՒԱՊ ԻՈՒ ՀԵ ՈՒԸՆՈ ՊԿ ԱԲ ԹՈՇՄ-Ն ԱԳՎԸՊ  
ՀՉՎԳԱՂՆՄԴՄ ՈՒԱ ՄԹԺԻ ՎՈՒ ՈՎՃԵԿ ՊԵՎԵՎ ՊԵՎՄ-Ն ՈՒԵԴ  
Ս-Ա ՇԱՋԵՆՔ ՔՀԻՇՄ-Ն ԿՄ-Ն

የኅሳ ገርሱ (፩.አም.አም እራትር)

## የኢትዮ ትምህር አመራር

ՀԵԸ ՄՊԸ ՓԼԱ ԴԹ? ԱԽՈՎԸ ՈՒ ՀԱ ՔՃԵ ՔՄԴ? ԿԵ  
ՔՆԸ ԴՐՄԸ ՄՊԸ ՈՒ ՀԱ ԴՐՅԴ ՈՒՆԻ ԻՄԿՆԵՐ Ե  
ԱՊՄԴ ՀՖԱԼՄԱ?:

ከላይ ለተጠቀሱት ተያችወች አጥገኘው ወደንግ አሉታዊ መልስ  
መሰጠት ይቻላል፡ መልስ ግን እንደ ቅለትሸና/ሽና/ እንደ ጥርትሸና/ሽና/  
ለመስት ይቻላል፡ የከነድቶም እንደ የመዘላቹ መሰራኛን ለመማር ወገኑ  
የሚሆን የምታደርጋው/ሽጭ/ የስለት ተስለት ማጥፊናና ጥሩት ነው፡፡  
በተጨማሪም ለነነር የሚጠበቅ ነገር ቤኖር፣ የሉምት/ሽና/ የተፈጥር  
የመዘላቹ እንዲሁ ተልቅ ስፍራ እንዳለው ነው፡፡ እንደ ለው ገጽ  
ለማወች ሲተደረገ/ሽ/ ወደም ሲተለማ/ሽ/ በግም ቅላል ደመሰሳሁ/ሽ/  
ይህናል፡ ሆኖም ሲተሞከሩው/ሽጭ/ ቅላል ሆኖ አጥገኘውም/ሽመም/፡፡  
በሆነም ተስፋ ለተቋርጥ/ሽ/ ማጥፊናና/ሽና/ ሰለት በስለት  
አተቋጥል/ሽ/ ይገባል፡ የከነድቶም ካኔ ጥሩ ተፈጥቶም ሆኖ  
የምታደርጋው/ሽጭ/ መዘላቹም ሁሉ እንደ ቅን አካንተው/ሽጭ/ ፖሮ/ ፖሮ/ እንደ  
ነጋረ አጥዘኝ/ሽ/፡፡ ለእነዚህ ለተቋርጥ/ሽጭ/ ተለማመል/ሽ/፡፡

ለለው ለለ መ-ዘ-ቁ ስናዎስ በጥም አስፈላጊ የሆነው ነገር ግኝመት  
ነው፡ ይህም ማለት የኑ ገዢው ለተጨማሪ/ቁ/ የምትሬወትወን/ቁ-ን/  
መ-ዘ-ቁ በጥናቃቀና በግብርዋል የግኝመት ተለዋሸን/ኑ/ ግኝበር  
ደንግኝል/ኑ/፡ ይህ መልካም ማቻድ ካሳሁሁ/ኑ/ ጥሩ የገዢር ተጨማሪ  
መሆን አቅቃልም/ቁ-ም/፡ ይህ መጽሐፍ ገዢር ለመሻወት ይረዳሁ/ኑ/  
ዘንድ መረጃቸው አሳቦችን ተሰጥሣለች/ኑ/፡ ገጽ በገጽ መመሪያውን  
አየተካተከለ/ኑ/ ተለዋሙድ/ቁ/፡ ተስፋ የሚያስቀርብ ነገር  
በደንግኝሁ/ኑ/ አንድን ማጥፊሮሁ/ኑ/ በፍት-ም አቶታትንጾል/ኑ/፡  
ማስታወሻ የሚገባሁ/ኑ/ ነገር በኋር፣ አንድ የመ-ዘ-ቁ መሰራይ ለመሻር  
ክቡና ካብድ ጥረትን ይመቻል፡

## ԱՆԺԵ ԴՅԱՓԻ ՊՐԵՂԻ

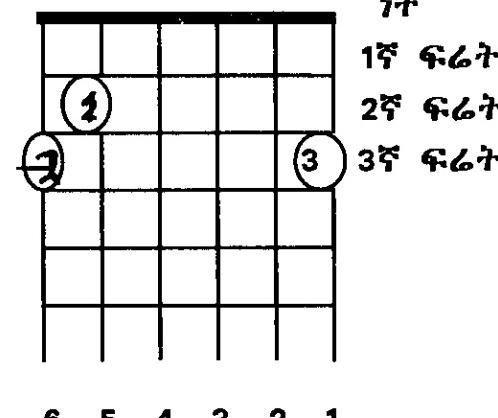
የኢትዮ ከርስቲያን ማንኛው

ንታርን በተለያየ መንገድች ላትፈዎች/ቁ/ ተቃላሉ/ፍላሽ/ብበዎ  
መጀከና ወሰጥ የሚገኘው የደረጃ አጠቃቶች ስላት እንዲት  
መገለጫችን በኋርድ ማጭ ላይምቻል/ቁይ/ ፍልዋል

አነስተኛ ከርዳች ከሰላም ገዢ በማየት ከርዳችን መግር ይቻላል፡፡ የሰላም አገልግሎት ወደንም አነበበዎ፣ ከለይ ወደታች ወደንም ከታች ወደ ሌይ የተሰጠኝት መሰመርች የረዳናን ከርቃች ይውክላሉ፡፡ ለምሳሌ የሀል 6ኛ 5ኛ 4ኛ . መዘተ እያለሁ/ሽ/ ከለይ ወደ ታች ማንበብ ተቋሉሁ/ሻለሽ/፡፡ ለድጋፍትናው ወቅራሙ ከር ለሆነ አንድናው ይግሞ ቅሬታ ከር ነው፡፡ አንድናው የተሰጠኝት መሰመርች ይግሞ ፍራትስ (frets) ይበላሉ፡፡

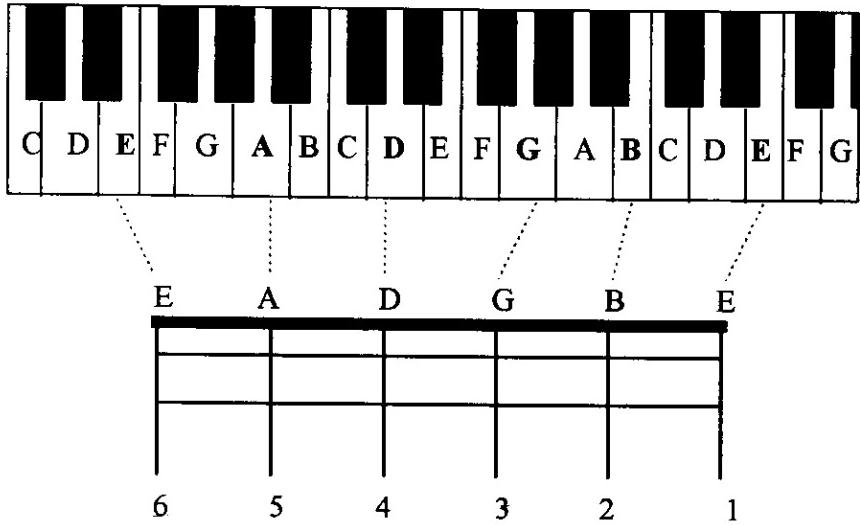
ከንተና ገደ የለት ሁሉት ድርጊ መሰመረች ደግሞ እት (nut)  
ይበላለሁ ቀጥር የተደረገዋው ክበሩት ደግሞ ማቀበያን ያት  
አንደምታስርቃ/ሸ/ የመለከተለሁ ቀጥርች ደግሞ የገዢ ማቀበያን/ሽን/  
የመለከተለሁ (በለለችን ተመልከት/ሽ/) ማቀበያን/ሽበ/ የረዳቶች ከር  
በሚደካበት ገዢ ከፍራቱ በስተርጊ አንድ ከፍራቱ ፊት ለፈት ወደገኘ  
የፍራቱ ገደ መሆን የለባቸው፡፡

E A D G B E



፩፻፷፭

መቻኑት ተቋላሁ/ሮስ/፡፡ ከዚህ በታች በእርዳ የተመለከተው መግለጫ  
ንታርሱን/ሽን/ ከዚህርደ መሰሪያ ገር እመሳሰሉሁ/ሽ/ ለመቻኑት  
አንድተቻል/ሽ/ እስፈላጊውን ይሞላቁ የመለከተል፡፡

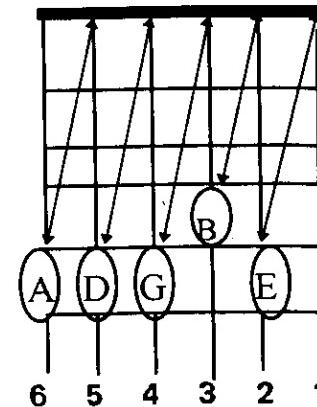


### የርስ በርስ ቅጽ

ከእኔ በተጠቀሰት የሙዬ መሰራም ጥናርሱን/ሽን/  
ክፍኑሁ/ሽ/ በንጂ ብቻርሱን/ሽን/ እርስ በእርስ የመቻኑት ዘዴ በጣም  
ጠቃሚና አጥጋቢ ወጪትን የሚሰጥ፡ ብቻርሱም/ሽም/ በድንብ መቻኑቱን  
የሚያመለከት ለማንኛቸው በተጨማሪው ቅጽቶችን ልማ በሉሁ/ሽ/  
የሚሰጠው ብቻርሱን/ሽን/ እንዲታካር/ሽ/ ይረዳሁ/ሽ/፡፡

ሁኖም ጥናርሱን እርስ በእርስ መቻኑት ከመጀመርሁ/ርስ/ በፊት ልማ  
ልተለው/ሽ/ የሚገበ ነገር ቤኖር፡የመጀመርሱው ካር እ( E ) በድንብ  
መቻኑቱን እርግጹኝ ህ-ን/ሮ/፡፡ የእቅዱትኩም ዘዴ የመጀመርሱውን ካር  
ማለትኩም እን( E ) ካፍት ተተሱ/ሽ/ ከሁለተኛው ካር ለ( B ) አምስተኛው  
ኩራት ገዴ በመኋገል ይሞላቁን እመሳሰሉሁ/ሽ/ ብቻው/ሽ/፡፡ በዚህ  
መሠረት ስልጋን መመሪያ በማድረግ ሲለቻንም ካርች እርስ በእርስ  
ለመቻኑት ተቋላሁ/ሮስ/፡፡ እንዲሁም በመጀመርው ካር አማካይነት  
ሆለንም ካርች መቻኑት ተቋላሁ/ሮስ/፡፡

E A D G B E



### የቀና እና ተከናዣ

ቀና እናሁ/ሽ/ የመዘገበ-ኩን የሚ (rhythm) ይጠቀሙል፡፡  
ጥናርሱን/ሽን/ በተጨማሪት/ሽ/ በጣቀቃሁ/ሽ/ ወይንም በጥከ (pick)  
ልተጠቀሙ/ሽ/ ተቋላሁ/ሮስ/፡፡የኖም የኩው ቅም ነገር ከቤትርሱ/ሽ/  
ጥሩ ቅና ወይንም ይሞላቁ ማግኘትሁ/ሽ/ ወይንም መከማትሁ/ሽ/ ነው፡፡  
እ(G) ካርድን ያዘኗ/ገርድ/፡-(የዚህን ካርድ አያያዝ በንዑስ ፖስታል፡፡)

1. አያንዳንዶን ከርቃ ተረ በተሸ በአውሮ ማኅሁ/ኋ/ ካለው ወደታች እንዳሁም በአመልካች ማኅሁ/ኋ/ ካትች ወደ ገዢ ምቶ/ቁ/፡፡ በተከ የምትጠቀም/ሟ/፡፡ ከሆነ ካለው ወደ ታች ካትች ወደ ገዢ በመጻወች ሁሉም ከርቃ የጠራ ድምዕ መስጠቃቂዎን አረጋግጣ/ሟ/፡፡
2. ቤታኔን በምትጠቀሙት/ቁበት/፡፡ ገዢ የቀኑ አይሁ/ኋ/ በረታኔ መሰነት አቅማዊ መሆናን አድለበት አተዘገቡ/ቁ/፡፡
3. ቤታኔን በምትጠቀሙት/ቁበት/፡፡ ገዢ አውሮ ማኅሁና/ኋ/ አመልካች ማኅሁ/ኋ/ ወደንም የምትጠቀሙት/ቁበት/፡፡ ተከ ተከላይዎን መስመር ይሁ/ኋ/ ልትቃወት/ቁ/፡፡ ይገባል፡፡ ይህም ማለት በቀጥታ ወደ ታችና ወደ ገዢ አገዳም ልትቃወት መሆወት ካለሁ/ኋ/ ማለት ነው፡፡

ካለው የተጠቀሰትን ነጥቦች በመከተል ደንግሞሁ/ኋ/ ለበዚ ገዢ ተለማመሪ/ቁ/፡፡ የምትጠቀሙትቁ/ቁቁ/፡፡ ከርቃ በመሳ የጠራ ድምዕ መሰነት አለበቸ፡፡ እንዲ ከር ካሌለው ከር የበለጠ ድምጽ መሰነት የለበትም፡፡ የምትጠቀሙትቁ/ቁቁ/፡፡ ድምዕ ልብ በለሁ/ኋ/ አድምጥ/ሟ/፡፡ የናልበት የቀኅሁ/ኋ/ ከርቃን በደንብ መቆየ አስከለምና ይረስ የተጠሩ ድምጽ ማግኘት ያስቀርሁ/ኋ/ ይህናል፡፡ ሆኖም ተከፋ ለተቀጥ/ሟ/፡፡ ልምጥናሁ/ኋ/፡፡ ቁጥል/ሟ/፡፡ በአውሮ ማኅሁ/ኋ/ ወደታች በአመልካች ማኅሁ/ኋ/ ወደ ገዢ በመጻወች እንዲ መሳ ማት (rhythm) ተጠቀሙት/ቁ/፡፡ በተከም የምትጠቀሙት/ቁ/፡፡ ከሆነ ወደ ታች እንዲ መሳ ማትና መተተሁ/ኋ/ ወደ ገዢ ለተመለስ/ኋ/ እንዲ መሳ ለተዋ ተጠቀሙት/ኋ/፡፡ ይገባል፡፡ ይህንን አይነት ለተዋ ተቀኅሁ ጥሩት ያለው ድምጽ አስከለጠሁ/ኋ/ ይረስ ደንግሞሁ/ኋ/ ተለማመሪ/ቁ/፡፡

### ለቀኑ (picking)

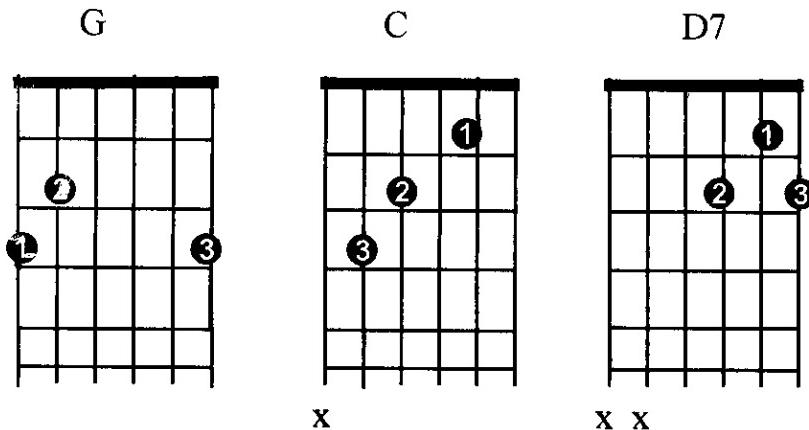
ሸ(G) ከርድ የአና/ኋ/ (የዘሆን ከርድ አያያዝ በንዑስ ገዢ ይገኘል፡፡) አውሮ ማኅሁ/ኋ/፡፡ በደረሰተኛው ከር(E) እና አስቀምጥ/ሟ/፡፡ የአመልካች ማኅሁ/ኋ/፡፡ በሠስተኛው ከር(G) እና አስቀምጥ/ሟ/፡፡ የመከላይ ማኅሁ/ኋ/፡፡ በሁለተኛው ከር(B) እና አስቀምጥ/ሟ/፡፡

የቀበበት ማኅሁ/ኋ/ ደንግሞ በአንድዎች ከር(E) እና አስቀምጥ/ሟ/፡፡ ከዚያም ማቀሻሁ/ኋ/ በሽ የረፈበትዎን ከርቃ ተረ በተሸ አያለቀምና/ኋ/፡፡ ተጠቀሙት/ቁ/፡፡ ይህ ዓይነት መቀት የቀኑ ማቀሻሁ/ኋ/፡፡ የሚቀናቸ ለሆነ በግራ ማቀሻሁ/ኋ/፡፡ የሚከተው/ቁቁ/፡፡ ከርቃ በደንብ መቆየ እንደተቋሙ/ሟ/፡፡ የሚቀናቸ ለሚቀናቸ ከርቃን ማቀሻሙት/ቁቁ/፡፡ ለሆነ የቀኑ (picking) መቀት ልምጥናሁ/ኋ/፡፡ አዘመት/ኋ/፡፡ አድርግ/ቁ/፡፡

### ከርድ ወደንም ስብር ድምዕ

ስብት ወደንም ከሰነት በገዢ የሆነ ድምዕችን በአንድነት ስትጠቀሙት/ቁ/፡፡ የምተገኘው/ቁቁ/፡፡ ስብር ድምዕ ከርድ ተብሎ ይጠራል፡፡ (እንዲ እንደቂ ደንግሞ ሁለት ወደም ከሆለት ድምዕች በገዢ ከርድ ይፈጥራል ይገኘል፡፡) ለምሳሌ የሀል G - B - D ደምዕችን በአንድ ገዢ በተጠቀሙት/ቁ/፡፡ የGን ከርድ ይፈጥርአሁ/ሟ/፡፡ በማንኛውም መዘመር መሰተ መሠረታዊ የሆነ ማለት በዋናነት የሚያገለግለ ማረጃ ወደንም ማይናር ከርድች አለ፡፡ ለበዚ መዘመርት አነዱሁን ከርድች መጠቀም ይቻላል፡፡ ለምሳሌ የሀል መዘመር በG ማረጃ ከርድ ገዢ የተመረጋት ከሆነ C ማረጃና D7 ማረጃን እንደሁም ለሰነት ማይናር ከርድችን በተቀፊለሁት ወደም በአጭሩበት ለተጠቀምበትው ተቁሉሁ/ሟ/፡፡ እንዳሁም መዘመር በማይናር ከርድች ለይ የተመረጋት ከሆነ ተቀፊለ ወደንም አጭሩር ማይናር ከርድችን ለተጠቀምበትው ተቁሉሁ/ሟ/፡፡ ለምሳሌ የሀል መዘመር በA ማይናር ከርድ ገዢ የተመረጋት ከሆነ D ማይናርንና E ማይናርን ወደም E7 ማረጃን በተቀፊለ ወደም በአጭሩበት ለተጠቀምበትው ተቁሉሁ/ሟ/፡፡ ሆኖም የመዘመር ስብር ድምዕ (harmony) የበለጠ መሰነዶ ከሆነ አነዱሁን ለሰነት ቀልና ከርድች መሰረት በማድረግ ተጠቀሱ ማረጃ፡፡ ማይናር፡፡ አገመንተድ፡፡ ድምጋጌ፡፡ ወዘተ..... ከርድችን መጠቀም ይቻላል፡፡ ከሆነ በማተፍት ለሰነት ከርድች ማቀሻሁ/ኋ/፡፡ ለማቀሻቸ እንዲረዳሁ/ኋ/፡፡ ቁስ በለሁ/ኋ/፡፡ የቀኑ ድምዕ ለሰነት አስከተገኘ/ሟ/፡፡ ይረስ ተረ በተሸ ተለማመድቁ/ቁቁ/፡፡

በደንብ ከጠናኩቸው/ኋቃው/ በእስት ክG ወደ C ክC ወደD7 ክD7  
 ወደG ተቀኑሁን/ኋን/ እያቀየርር/ኋ/ ተለማመድ/ኋ/፡፡  
 በመተላማመድበት/ኋበት/ ገዢ በመድመሪያ እሱት ገዢ እያቀጠር/ኋ/  
 መለ ምት ተለማመድ/ኋ/፡፡ እሱት ገዢ ምት ለቀልሁ/ኋ/ ምት ገዢ  
 እየመታሁ/ኋ/ ከዚያም ሁለት ገዢ እያቀጠር/ኋ/ በመጨረሻም እንዲ  
 ገዢ እየመታሁ/ኋ/ ለመቀየር የክር/ር/፡ (የx ምልከት የተቀመጫበችው  
 ክርቻ በመለ ክርቻን በምትሬውትበት/ኋበት/ ገዢ  
 አቶነክውም/ኋቃውም/፡፡)



አነዴህን ክርቻች እኔ በተሰጠው መመሪያ መሰረት ከዚህ በታች  
 የለውን የቀጥር ለምምድ በመከተል የለ መሰልች ተለማመድ/ኋ/፡፡  
 ↓ = በአውራ ባትሁ/ኋ/ ወይም በጥሩ በትክክለኛው በታ እኔ ወደታች  
 ተሟዣት/ኋ/;  
 ↑ = በአመልካች ባትሁ/ኋ/ ወይም በጥሩ በትክክለኛው በታ እኔ  
 ወደገኘ ተሟዣት/ኋ/

በዚህ የቀጥር ለምምድ ወሰት ሆለት አይነት አመታች  
 ተለማመድሉሁ/ኋ/ እንደኛው በአውራ ባትሁ/ኋ/ እንዲ ወደ ቤቱ  
 በአመልካች ባትሁ/ኋ/ እንዲ ወደ እናና ሁለተኛው በአውራ ባትሁ/ኋ/  
 እንዲ ወደ ቤቱ በአመልካች ባትሁ/ኋ/ ሆለት ወደ እና  
 የምትሣዣትው/ኋው/ ሌ泯ን ለበ ልተል/ሪ/ የሚገባው በአውራ  
 ባትሁ/ኋ/ ምትሣዣትው/ኋው/ ወፍዎ ልትም እኔ ሌ泯ን አመልካች  
 ባትሁ/ኋ/ ይግሞ የረሳሙን ተሟሣኝ ይሟዣታል፡፡

G	C	D7
1 2 3 4	1 2 3 4	1 2 3 4
↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑	↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑	↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑
G	C	D7
1 2 3	1 2 3	1 2 3
↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑	↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑	↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑
G	C	D7
1 2	1 2	1 2
↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑	↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑	↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑
G	C	D7
1	1	1
↓ ↑	↓ ↑	↓ ↑

G C D7

1 2 3 4 1 2 3 4 1 2 3 4  
 ↓↑↓↑↓↑↓↑↑↓↑↓↑↑↓↑↓↑↑↓↑↓↑↑↓↑

G C D7

1 2 3 1 2 3 1 2 3  
 ↓↑↓↑↓↑↑↓↑↓↑↑↓↑↓↑↑↓↑

G C D7

1 2 1 2 1 2  
 ↓↑↓↑↓↑↑↓↑↓↑↑↓↑

G C D7

1 1 1  
 ↓↑↓↑↓↑↑

ወደ መዝሙር ከመሬድሁ /ኋ/ በእት ካለው ባየኅው/ኋው/ የጠል  
 መሠረት ብቻተካል/ሪ/ በደንብ በቁጥርች ተለማመሪ/እ/ ጥቃቃሁ/ኋ/  
 በደንብ ከተኞቻቸ ተጥሎ ይለትን መዝሙርች ብትመዳቸ/እ/ በዘግታ  
 እየዘመርክ/ኋ/ በተከከለኛ በቻ እና ከርዳቶን ለመቀር የዘር/ሪ/  
 መልካም ልማማሪ ይህንጂሁ/ኋ/ ዘ

ጥስፋና ታስፋና

$\text{♩} = 90$

The lyrics are written below each staff in Amharic script:

- ጥስፋና ታስፋና ታስፋና ታስፋና ታስፋና ታስፋና
- ገ ደ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ
- ገ ደ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ
- ሀዎ ደ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ
- ሀዎ ደ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ
- አ ደ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ ተ

ԱՐԴՅՈ ՀԱՅ

$\text{♩} = 90$

Ս Ա Ր Դ Յ Ո Հ Ա Յ  
Ն Ա Ր Դ Յ Ո Հ Ա Յ  
Տ Ա Ր Դ Յ Ո Հ Ա Յ  
Վ Ա Ր Դ Յ Ո Հ Ա Յ  
Շ Ա Ր Դ Յ Ո Հ Ա Յ  
Ժ Ա Ր Դ Յ Ո Հ Ա Յ  
Ժ Ա Ր Դ Յ Ո Հ Ա Յ  
Ժ Ա Ր Դ Յ Ո Հ Ա Յ

ՀԲ ՈՒՄՈՒ

$\text{♩} = 168$

Հ Բ Ո Ւ Մ Ո Ւ  
Ն Ա Ր Դ Յ Ո Հ Ա Յ  
Մ Ա Ի Ֆ Ա Ր Դ Յ Ո Հ Ա Յ  
Վ Ա Ր Դ Յ Ո Հ Ա Յ  
Մ Ա Ի Ֆ Ա Ր Դ Յ Ո Հ Ա Յ  
Վ Ա Ր Դ Յ Ո Հ Ա Յ  
Ժ Ա Ր Դ Յ Ո Հ Ա Յ  
Ժ Ա Ր Դ Յ Ո Հ Ա Յ  
Ժ Ա Ր Դ Յ Ո Հ Ա Յ  
Ժ Ա Ր Դ Յ Ո Հ Ա Յ  
Ժ Ա Ր Դ Յ Ո Հ Ա Յ  
Ժ Ա Ր Դ Յ Ո Հ Ա Յ  
Ժ Ա Ր Դ Յ Ո Հ Ա Յ  
Ժ Ա Ր Դ Յ Ո Հ Ա Յ

D                    G                    A7

*ተመሰረም ነው.*

$\text{♩} = 110$

D                     $\times$                     A7

*+ መሰ ገን ነው + መሰ ገን ነው ጉ*

G                    D

*፩ አ ዘ ብ .. ፍን ዓብ + የ ብ .. ላይ ስዕ ዓብ*

D                    A7                    G

*፩ አ ዘ ብ .. ፍን ዓብ .. የ ብ .. ላይ ስዕ ዓብ*

Fine

1                    2

*፩ አ ዘ ብ .. ፍን ዓብ .. የ ብ .. ላይ*

D                     $\times$

*የዚ .. ብ .. የ ብ .. ላይ ስዕ .. የ ብ .. ላይ*

A7                    D

*+ አይ .. ዓይ .. ለን ገን .. ብ .. የ ብ .. ላይ*

$\times$

*ወ .. ለን ገን .. ብ .. የ ብ .. ላይ*

G                    D                    A7

*የ ብ .. ላይ .. ለን ገን .. ብ .. የ ብ .. ላይ*

D                    G                    A7                    D                    D.c.

*በ ደንብ አ ዘ .. ፍን ዓብ .. የ ብ .. ላይ*

ԱՅԴՈՅ ՈԹՖՀԻ ՄԱՆ

*J = 110.*

D

Ա Ե Դ Ս Ո Յ Ո Մ Հ Հ Ա Խ

G D

Ա Կ Ա Բ Բ Բ Ա Ե Դ Ս Ո Յ Ո Մ Հ Հ Ա Խ

A7 D

Ժ Կ Ա Բ Ա Ե Դ Ս Ո Յ Ո Մ Հ Հ Ա Խ

G

Ա Կ Ա Բ Բ Բ Ա Կ Ա Խ

D A7 D %

Ժ Կ Ա Բ Ա Կ Ա Խ Վ Վ Վ Վ Վ Վ

G D

Վ Դ Զ Գ Վ Դ Զ Գ Վ Դ Զ Գ

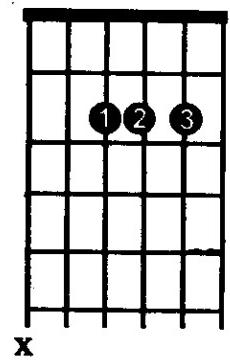
G A7 D

Տ Ա Յ Վ Դ Զ Վ Դ Զ Գ

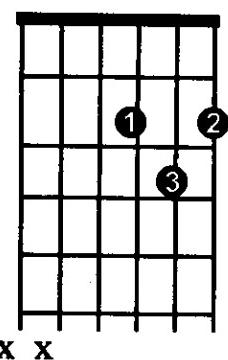
G D A7 G D

Վ Դ Զ Գ Վ Դ Զ Գ Վ Դ Զ Գ Վ Դ Զ Գ

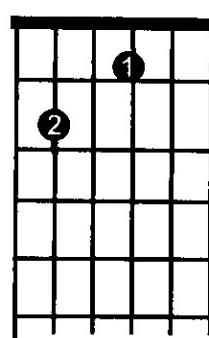




A



D



E7

ՀԱ ՊԵՇԿՅ ՆԹ.

The musical score consists of three staves of music. The top staff starts with a tempo of  $J = 100$ . It features a mix of eighth and sixteenth notes, with chords labeled 'A', '%', and 'E7'. The middle staff continues with chords 'A', 'E7', and 'A', and includes lyrics in English and Chinese. The bottom staff begins with a section labeled '%.' and ends with a section labeled 'D', also containing lyrics in English and Chinese.

A E7 A  
 夏 大 阿 .. 1 2 多 .. 73 50. h  
 E7  
 A F 11 A11 87 56 13 53 n  
 A D  
 2 多 73 11C 57 + 9 13 83  
 A E7 D E7 A  
 78017 70 70 .. 13 + 9 .. 18. 110 53 13

ନୀରୁ ଲହାରୀ

*J = 100*

ନୀରୁ ଲହାରୀ ଆଜିରେ କିମ୍ବା କିମ୍ବା  
ନୀରୁ ଲହାରୀ ଆଜିରେ କିମ୍ବା କିମ୍ବା

E7 A  
ନୀରୁ ଲହାରୀ ଆଜିରେ କିମ୍ବା କିମ୍ବା  
E7 D A  
ନୀରୁ ଲହାରୀ ଆଜିରେ କିମ୍ବା କିମ୍ବା

ՀԵՂՋԱՅԻ ՈՄՈՒՓԱ

$\text{♩} = 176$

A D E7 A

Ա ՏՐՈ Տ Ա Ռ Ա Մ Ա + Ա Լ Յ Վ Ե Դ

D E7 A

Ա Յ Ա Թ Յ Ա Խ Տ Ֆ Ա Մ Վ Գ Բ Ա

E7 D A

Հ Ա .. Հ Ա + Ա Թ Մ Պ Ք Ա

% %

Ր Ե Ա Հ Ե Բ Ե Կ Ժ Ե

% %

Պ Ա Թ Վ Բ Ա Հ Ա Մ Վ Ե Վ

E7

Ձ Ա Ր Ա Հ Ա Կ Ա Վ Ե Վ

A % %

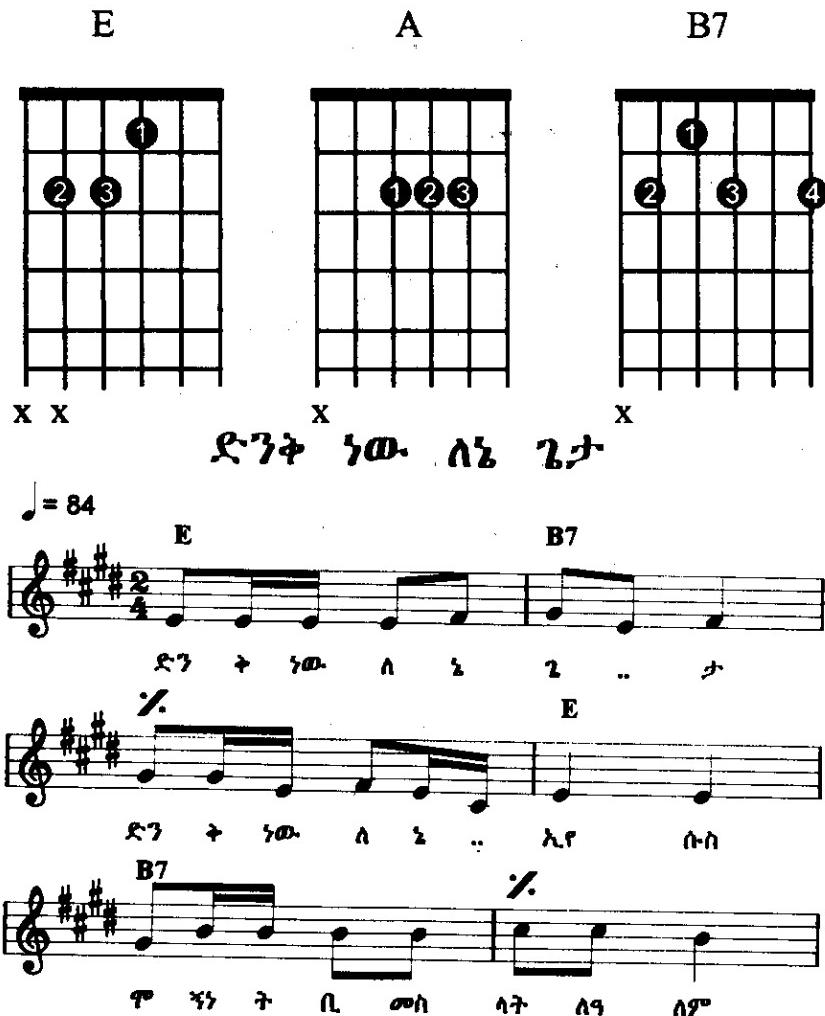
Ա Յ Ա Թ Յ Ա Խ Տ Ֆ Ա Մ Վ Գ Բ Ա

E7 % A

Ա Յ .. Ա Մ Վ Գ Բ Ա Ս Վ Ա Կ Ա Վ Ե Վ

D E7 A

Վ Ա Յ Ա Վ Ա Հ Ա Վ Ե Վ



**ԱՆԴԻՆԻՈՒՍ ՀՅՓՀ**

**♩ = 110**

Armenian lyrics:

- Անդ Ան Պիւս .. հ 3 ի
- Ա ԲԻ .. + չ բԱ Ե Ն .. մՐ և առ
- Ո Դ Ո Ա Ի Գ Ա Բ Հ Հ Ա Կ Ե
- Ֆ Ո Ե Ա Լ Ա Խ Ա Գ Ա Վ Ե Ե
- Ի Ա Շ Ա Յ Ա Մ Ա Վ Ե Ե
- Ո Ջ Ե Ա Տ Ա Բ Ե Ե Ե

Chords:

- E (4 times)
- A (4 times)
- B7 (4 times)
- % (1 time)

Armenian lyrics:

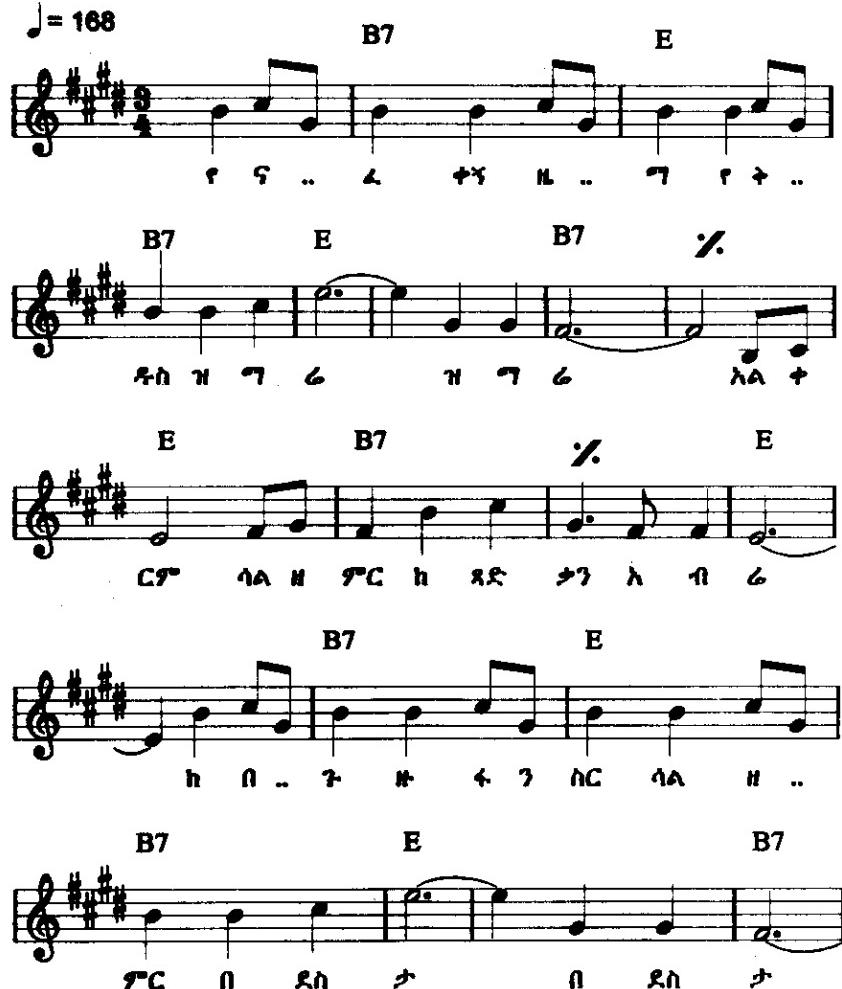
- Ք Ե .. ֆ Ե Ե Ե Ա Ն Ե Ա Վ Ե
- Ա Ա Ա Ճ .. Պ Ո Թ Ո Ե Ա Ա Ե
- Ա Ա Ա Ո Ֆ Ա Բ Հ Ա Վ Ե Ե
- Բ Ե Ե Ե Ե Ե Ե Ե Ե
- Դ Ե Ե Ե Ե Ե Ե Ե

Chords:

- E (4 times)
- A (4 times)
- B7 (4 times)

አ.የተ.ሰለም

J = 168



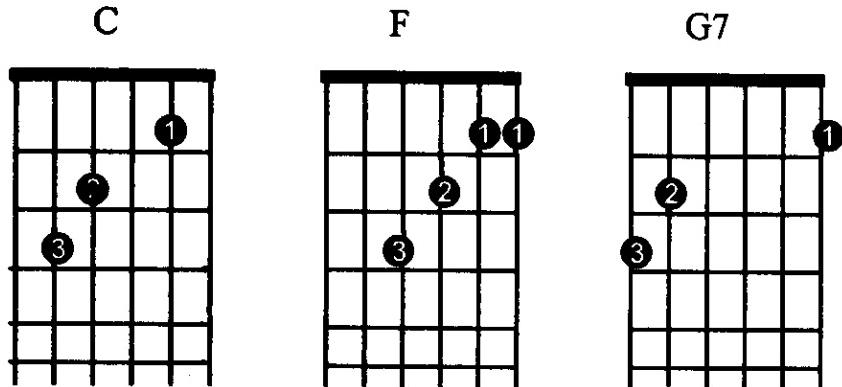
32

E B7

2



33



**ለእግዥ አስተዳደር የሚሸጋን አለ ወደ ?**

$\text{J} = 110$  C

F C  
 GC *see* ... *we?* *TT* *C* *T* *on* *A3* *TT*  
 F G7 C  
*TT* *see* ... *we?* *H* *F* *m-C* *No* *T* *C* *O*



የር ከንታ ከዚህ ዓ

= 168

C F G7 C %  
 t ch 2 th ran 2 .. ..  
 % F C F  
 n th n + g e u 3 n + 6 .. 6 ..  
 C F C F G7  
 h - e sa s n s n sa ha t 3 e n  
 C % G7  
 ha r ha a k q h - g .. 3 n  
 % C F  
 4 t n a g 3 h 3 + n u 3 s c  
 G7 C % G7 F  
 .. h 2 n g 3 s nc h s A 3

36

A musical score for "The Star-Spangled Banner" arranged for voice or piano. The score consists of four staves, each starting with a treble clef. The first staff begins with G7, followed by a measure with a rest and a sharp sign, then C with a sharp sign. The second staff begins with a sharp sign, then G7, C, and another sharp sign. The third staff begins with a sharp sign, F, C, and a sharp sign. The fourth staff begins with a sharp sign, F, G7, and C.

The lyrics are as follows:

1. G7 % C %  
T H3 L3 T-C T C H 2 D  
%

2. G7 C %  
D G S H T F L-C M E N N N

3. % F C %  
H A .. T S H-W T A H H-W U

4. % F G7 C  
A L-C H T-B E N M P-A

37

0037803 U.A.

= 168

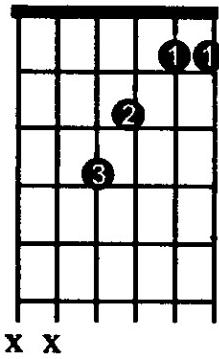
C F C  
 3/4

m3 7 23.. u h      23 h .. t c  
 G7 C / F C  
 2C λn h m m c λm a 3n  
 G7 C /  
 a u3 h3 .. t 2C f h n λm λe  
 F C F  
 m t s u m m 2s q λm q  
 C F C  
 λn h f q λλ q n u λ3 +3 t h .. t  
 G7 C F C

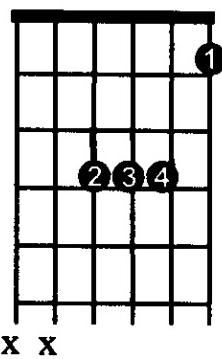
m3 7 23.. u h .. t 2C

% F C  
 λn h m c λ λ  
 F C G7 C  
 u h u .. t r λm w t .. λ  
 %

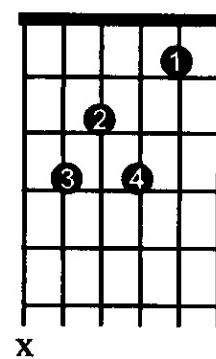
F



B♭



C7



♩ = 100

**F**

♩ ♩ ♩ ♩ ♩ ♩

**C7**      **F**      **C7**

♩ ♩ ♩ ♩ ♩ ♩

**F**      ♩      ♩

♩ ♩ ♩ ♩ ♩ ♩

አስናለ ካወ ጉዳይ የስትን

♩ ♩ ♩ ♩ ♩ ♩

**C7**      ♩

♩ ♩ ♩ ♩ ♩ ♩

**F**

♩ ♩ ♩ ♩ ♩ ♩

**C7**      ♩

♩ ♩ ♩ ♩ ♩ ♩

**F**      **C7**      **F**

♩ ♩ ♩ ♩ ♩ ♩

**F**      **C7**      **F**

♩ ♩ ♩ ♩ ♩ ♩

**F**      **C7**      **F**

♩ ♩ ♩ ♩ ♩ ♩

**F**      ♩

♩ ♩ ♩ ♩ ♩ ♩

†† RCDA

$\text{♩} = 100$

F

+ † RC DA A + o n h† hmn  
Bb F

E m G A h A m† o f† P † + m n h n z  
C7 F

A z f† n 2 d L† † a \*

X X

+† RC .. DA z f† r .. m s n a ..  
Bb C7

6 f† RC n † s .. m† a.  
F Bb

6 m .. + 6 6 f z n

C7 F

†† z .. z n a z n h ..  
Bb C7 F

m e n f† RC r .. † z e

C7 F

a n .. d a m e m e

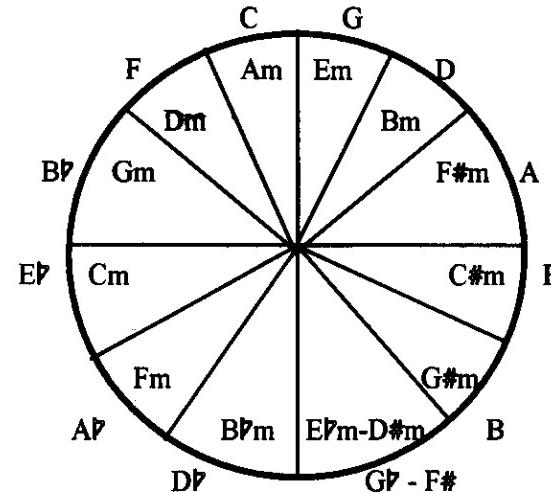
## ተመሰረት ተመሰረት

*J = 176*

F                   %                   C7

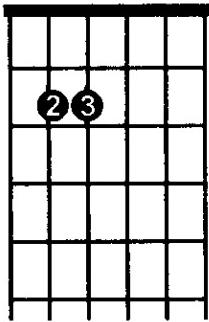
## ማይናር ከርዳች

አስተያየት ይረዳ የተመቀባከባቸው/የነፃው/ ከርዳች በመለት ሚኒስቴር  
ከርዳች ያበላለሁን ከነህ ቅጥሎ የምትሆነው/ሪው/ ማይናር ከርዳችን  
ይህናል፡ ሚኒስቴር ከርዳች ሁሉ በእንግሊዝኛ ተላልቅ(capital)  
ፈደት ይፈፀለሁ፡ ነገር ጥሩ ማይናር ከርዳች በእንግሊዝኛው ተላልቅ  
(capital) ፈደት ከተራ በንጂ ከዚት ለፈቻ የእንግሊዝኛውን ትንሽን  
(small) እም (m) ወይም ትንሽን እም(m) እና እም(i) ፈደትን ከዚት  
ለፈቻ ያዘዘዘኝለሁ፡ ለምሳሌ የሀል የሀል የሀል የሀል የሀል የሀል የሀል  
የሚሸፍና የሚሸፍና ከርዳችን ተና ለመለየት ተረጋግጧል እየተያያዙርሁ/ስ/  
ለመጠ዗ዷት የዘር/ር/ ለምሳሌ G እና Em : C እና Am : F እና Dm : D  
እና Bm እነዚህን ከርዳች እየተያያዙርሁ/ስ/ ለመጠ዗ዷት በሚሸፍና በማይናር  
ከርዳች መካከላ ያለውን የድምጽ ላይት ላይት ላይት የሚለት  
የዘር/ር/ እና የዘር/ር/ የሚሸፍና ከርዳች የሰነድ የዘር/ር/ ማይናር ከርዳች  
እለዥ፡ ከተቻ የሚገኘው በስዕል መግለጫ ከርዳች እንደት እንደማለሙ  
ያመለከታል፡

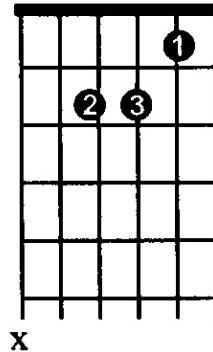


ԱԽԱ ՈՒԴ ՈՊԵՂԸ ԻԿՔՖ ԱՅ ՔԴՄԱՀԵՒ ՄԱԽԱԾՔ  
ԺԵՇԽՎ/Շ/։ ՃԻ ՈՊԵՂԸ ԻԿՔՖ ԱՅ ՔԴՄԱՀԵՒԵՒ ՄԱԽԱԾՔ  
ՀԵՇԽՎ/Շ/։ ՄՆ ԳՏԱ ՈՊԵՂԸ ԻԿՔՖ ԱՅ ՔԴՄԱՀԵՒԵՒ ՄԱԽԱԾՔ  
ՈԽԳԴ ՀՔԽՄԾԽ/Շ/։ ՈԵԽԽԼՑ ՈՒ ԱՅ ԻԿՔՖ  
ՀԱՄՓԾ ԳԻԿ/Շ/։

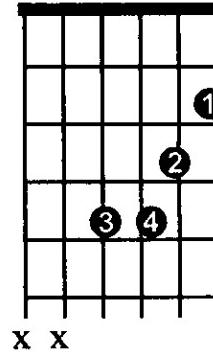
Em



Am



Bm



አፍሪ የንግድ

= 110

Em



፩፻፷፭ ከ፻፲፭ በ፻

= 110

En

A musical score for 'The Star-Spangled Banner' in G major, 4/4 time. The vocal line continues with the lyrics 'O'er the rampart we watch'd'. The melody consists of eighth and sixteenth notes on various pitch levels.

Am

A musical score for 'The Star-Spangled Banner' featuring a treble clef, a key signature of one sharp, and a common time signature. The melody is composed of eighth and sixteenth notes on a five-line staff.

四

A musical score for "The Star-Spangled Banner" featuring a single melodic line. The music is in common time and consists of eight measures. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The lyrics are written below the notes, corresponding to the melody. The key signature is A major (no sharps or flats). The vocal range is relatively low, with most notes falling between middle C and G.

Bm

Em

A musical score page featuring a treble clef staff with a vocal line and a bass clef staff with a piano accompaniment. The vocal line consists of eighth and sixteenth notes, while the piano part features sustained notes and chords.

A musical score for a treble clef instrument. The first measure consists of six eighth notes followed by a fermata over the eighth note. The second measure begins with a Bm chord symbol.

10

10

A musical score for 'The Star-Spangled Banner' featuring a treble clef staff. The lyrics 'O'er the land of the free' and 'And the brave men' are written above the notes in a cursive font.

Em

Bm

A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and eighth-note chords.

1

Em

The musical score consists of two staves. The top staff uses a treble clef and shows measures 7 and 8. Measure 7 starts with a quarter note followed by eighth notes. Measure 8 starts with a half note followed by eighth notes. The bottom staff shows lyrics in Tamil: 'கடுவு கலை புடி உடன்.. உடன் தா ஹ + ஹ'.

ከበር ይጋና

$$= 110$$

Em Bm

h ַָּכְלֵה ַָּנְגָּה .. הַָּנְגָּה .. הַָּנְגָּה ..

Em Am

h ַָּכְלֵה ַָּנְגָּה .. הַָּנְגָּה .. הַָּנְגָּה ..

Bm Em

הַָּנְגָּה .. הַָּנְגָּה .. הַָּנְגָּה ..

Bm Em

הַָּנְגָּה .. הַָּנְגָּה .. הַָּנְגָּה ..

% Bm Em Am

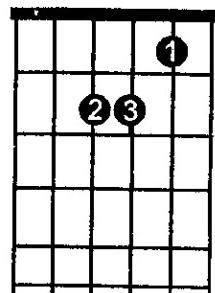
h ַָּכְלֵה ַָּנְגָּה .. הַָּנְגָּה .. הַָּנְגָּה ..

Em Bm Em Am

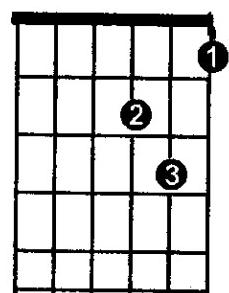
h ַָּכְלֵה ַָּנְגָּה .. הַָּנְגָּה .. הַָּנְגָּה ..



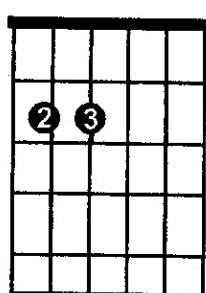
Am



Dm



Em



= 110

הַזְּתָ בְּנֵי יִשְׂרָאֵל

**Em**

Musical staff showing a single note on the 5th string followed by a 16th-note pattern: B, A, G, F#.

Am

**Em**

Musical staff showing a 16th-note pattern: A, G, F#, E. This is followed by a 16th-note pattern for the Em chord: B, A, G, F#.

Dm

Musical staff showing a 16th-note pattern: D, C, B, A. This is followed by a 16th-note pattern: D, C, B, A.

Am

**Dm**

Musical staff showing a 16th-note pattern: A, G, F#, E. This is followed by a 16th-note pattern: D, C, B, A.

Em

Dm

Musical staff showing a 16th-note pattern: E, D, C, B. This is followed by a 16th-note pattern: D, C, B, A.

Am

Em

Musical staff showing a 16th-note pattern: A, G, F#, E. This is followed by a 16th-note pattern: B, A, G, F#.

Am

Em

Musical staff showing a 16th-note pattern: A, G, F#, E. This is followed by a 16th-note pattern: B, A, G, F#.

Dm

Musical staff showing a 16th-note pattern: D, C, B, A. This is followed by a 16th-note pattern: D, C, B, A.

Am

Dm

Musical staff showing a 16th-note pattern: A, G, F#, E. This is followed by a 16th-note pattern: D, C, B, A.

Em

Dm

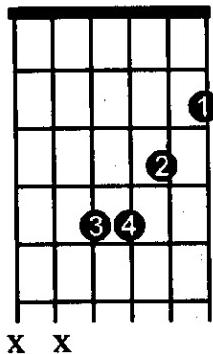
Am

Musical staff showing a 16th-note pattern: E, D, C, B. This is followed by a 16th-note pattern: D, C, B, A. This is followed by a 16th-note pattern: A, G, F#, E.

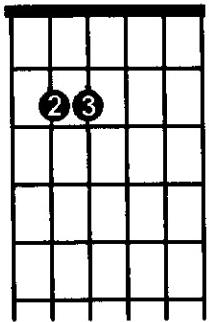
The image shows two staves of sheet music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features chords Am, Dm, Em, and Am. The lyrics below the notes are: "so far, I, I, I, I, I, I, I, I, I, I". The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features chords Am, Dm, Em, and Am. The lyrics below the notes are: "I'm gonna be, I'm gonna be". The music consists of eighth and sixteenth note patterns.

The image shows a single page of sheet music for the song "Hotel California". The music is arranged in ten staves, each consisting of five horizontal lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes in a cursive font. The lyrics for the first staff are: "Waking up again / on a dark street near the sea / I'm easy to reach / when you need me / just call my name / I'll be there". The subsequent staves continue this pattern, with lyrics such as "I'm easy to reach / when you need me / just call my name / I'll be there" appearing in various keys (Am, Dm, Em) throughout the piece.

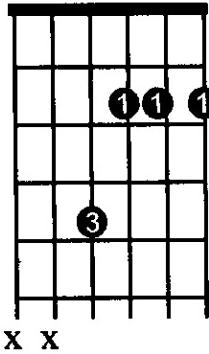
Bm



Em



F#m



J = 156

Bm                      Em                      Bm

A musical score in 6/8 time with a key signature of one sharp. It shows three measures: Bm, Em, and Bm. The lyrics are: .. אָבִי תְּבַנֵּה אָבִי תְּבַנֵּה ..

F#m                      Bm

A musical score in 6/8 time with a key signature of one sharp. It shows two measures: F#m and Bm. The lyrics are: וְ אָבִי תְּבַנֵּה וְ אָבִי תְּבַנֵּה ..

Bm                      F#m                      Bm                      Bm

A musical score in 6/8 time with a key signature of one sharp. It shows three measures: Bm, F#m, and Bm. The lyrics are: וְ אָבִי תְּבַנֵּה וְ אָבִי תְּבַנֵּה ..

F#m

Bm

%

A continuation of the musical score. It starts with F#m, followed by Bm, then a section marked with a percentage sign (%). The lyrics are: .. אָבִי תְּבַנֵּה אָבִי תְּבַנֵּה ..

Em                      F#m                      Bm

A continuation of the musical score. It shows Em, F#m, and Bm chords. The lyrics are: .. אָבִי תְּבַנֵּה אָבִי תְּבַנֵּה ..

%

A continuation of the musical score. It shows F#m and Bm chords. The lyrics are: .. אָבִי תְּבַנֵּה אָבִי תְּבַנֵּה ..

የኢ.ፌ.ዲ.ሪ ብሔራንስ

♩ = 156

Bm F#m Em

Em Bm

ፋር አይ ስ በኅን ይ ነው መን ተደ

F#m Bm

ተወ .. መና ተወ በ ከያወ ተ ሁ የ

Em

የ አ የ ስኑ የ ወ .. መ ተ ሰር ፈን

Bm

ቻ ስ ከ ስኑ የ ወ .. መ ተ ሰር ፈን

F#m Bm

ተ ስ ስ ከ ስኑ የ ወ .. መ ተ ሰር ፈን

Bm

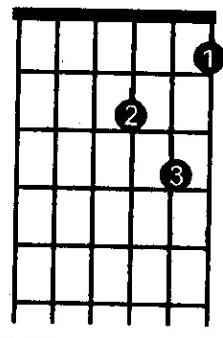
በ ተወ አይ ስ ስኑ የ ወ .. መ ተ ሰር ፈን

60

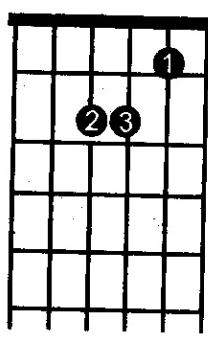
= 156  
 F#m Bm Em Bm F#m  
 Bm Em F#m Bm  
 Em Bm F#m Bm  
 % %  
 Em Bm F#m Bm  
 % %  
 Em Bm %  
 Em Bm

The musical score consists of two staves. The top staff is in E minor (Em) and the bottom staff is in F# minor (F#m). Both staves begin with a treble clef and a key signature of one sharp. The lyrics are written below the notes in both English and Chinese characters.

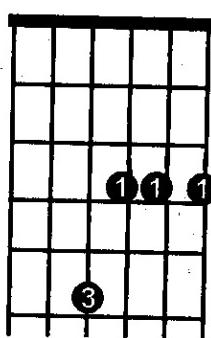
Dm



Am



Gm



የእምነት ቅዱው ብሔርና ንዑስ

♩ = 156

Gm      Dm

Musical score for Gm and Dm chords. The first measure shows a Gm chord followed by a Dm chord. The second measure shows a Dm chord followed by a Gm chord. The lyrics are: የዚ ላ የ የ ጥ በ ተ .. ቤ ላ የአ ሌዎ ላ

Gm      Am

Gm

Musical score for Gm and Am chords. The first measure shows a Gm chord followed by an Am chord. The second measure shows an Am chord followed by a Gm chord. The lyrics are: የዚ ላ የ የ ጥ በ ተ ቤ ላ የአ ሌዎ ላ

Dm      Gm

Gm

Musical score for Dm and Gm chords. The first measure shows a Dm chord followed by a Gm chord. The second measure shows a Gm chord followed by a Dm chord. The lyrics are: ካዎ የዚ ላ የ ጥ በ ተ ቤ ላ የአ ሌዎ ላ

Musical score for the entire song. The score consists of six staves of music. The first staff starts with a Dm chord. The second staff starts with an Am chord. The third staff starts with a Gm chord. The fourth staff starts with an Am chord. The fifth staff starts with a Gm chord. The sixth staff ends with a Dm chord.

# ՀԱՅ ԴԱՍՏ ՄԵ

$\text{♩} = 110$

Dm

n + ց ւ գ ւ գ .. .

Gm

- մ ա լ ս օ հ չ .. .

Am

ի շ և ա ն դ .. . ն շ հ շ ն

Dm

չ .. . ն ա յ ժ է լ .. .

Gm

- օ ք ի ժ ժ ո ւ ի չ .. . ն

Am

դ է ն դ ի հ ա հ ա

Dm      Gm

պ չ .. . ն ա ն ի ւ դ ա

Am      Dm

ն ե ւ ը .. . ն ա ս ի ւ հ ա

Gm      Am

ն տ ւ .. . չ շ շ ա ւ .. . ն

Dm      Am      Dm

ա վ շ չ .. . ն ա լ ա լ ա մ շ հ ա ւ կ ա

Am      Dm      Gm

զ ա զ շ տ ր դ ա շ ո ւ ն դ ւ

Dm

%

դ է ն դ ի հ ա հ ա

ይ.በ.ኩ. እንደሸ. ታስቦ

= 156

Dm

A m

Dm

Gm Dm

Կ ԱՍ ՀՅ ԷՀ ՊՐԱ ԻՔ . . . . ԲՈ Կ ԱՍ ՀՅ

### Am              Dm

X n II ... GP EII H AV A3 X 2 28 ..

Gm

Pm

Am

# የኢትዮጵያ ተግባራዊ ስነ የፌዴራል አገልግሎት

Dm

Gm

‘**W**’ ‘**E**’ ‘**N**’ ‘**S**’ ‘**0**’ **WF**: **EW**’ ‘**W**’ ‘**E**’ ‘**N**’ ‘**S**’ ‘**0**’

Dm

A m

D

A musical score for 'The Star-Spangled Banner' featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The score consists of two staves of music with corresponding lyrics in English and Spanish below them. The lyrics are: "My country 'tis of thee, sweet land of liberty, of thee we sing. Land where our fathers died, home of the brave, under God the free, and independent, we stand. We stand on ground so firm, we shall not be moved, until that glorious day comes when we shall all be free. O! let us all be free, as free as air we breathe, as free as clouds we float, as free as we are. O! let us all be free, as free as air we breathe, as free as clouds we float, as free as we are." The music is composed of eighth and sixteenth note patterns.

68

A-1

Dm

A musical score for 'The Star-Spangled Banner' on a treble clef staff. The lyrics are written below the notes in English and German. The English lyrics are: "Star Spangled Banner", "We Are", "Loyal To Our Flag", "And Honor", "Our Country", "On God We", "Trust". The German lyrics are: "Sternenbanner", "Wir Sind", "Treue Zu Unserem", "Und Ehre", "Unserem Land", "Auf Gott Wir", "Geben". The music consists of eighth and sixteenth note patterns.

The musical score consists of two staves of music. The top staff shows a melody line with lyrics in a cursive script. The bottom staff shows harmonic changes indicated by Roman numerals (Am, Dm) and letter symbols (F, G, C, B, E). The lyrics are as follows:

.. .. II II C G A. B. Am Dm

A musical score for 'The Star-Spangled Banner' featuring a treble clef, a key signature of one sharp, and a common time signature. The score consists of two staves of five measures each. The lyrics are written below the notes in both English and German. The English lyrics are: "O say can you see, by the dawn's early light, / Our flag on the field of battle never was won-der-ful-ly set." The German lyrics are: "O sag' mir, ob du siehst, durch den Morgenlicht, / Unser Flagge auf dem Schlachtfeld nie schmäh-lich gesetzt."

The musical score consists of two staves. The top staff is in G major and the bottom staff is in D major. The lyrics are written below the notes in both English and German. The English lyrics are: "O O AA A .. .. A T E E E C N .. E U U AU". The German lyrics are: "O O A A .. .. A T E E E C N .. E U U AU". The music includes various note values such as eighth and sixteenth notes, and rests.

A musical score for "The Star-Spangled Banner" in treble clef. The melody is shown on a single staff with various note heads and stems. Below the staff, lyrics are written in a cursive font, corresponding to the notes above them. The lyrics include: "T o m ? ? A ? 2 ? ..".

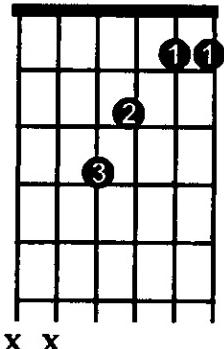
በቃቃቤን/ና/ በማንጠራት ላተሚወጥ/ና/

የምትቃገዱው/የቶው/ ካርድች

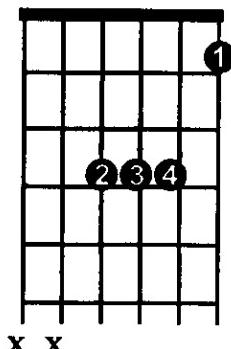
( Close position )

ከፍሬት ወደ ፍሬት በማንጠራት ላተሚወጥቶ/ክፍቶ/የምትቃገዱው/ይስቶ/ ገዢ ( Close position ) ካርድች አለሁ  
ለምሳሌ F ካርድን ይዘህ/ና/ ብቃቃቤን/ና/ በተነካል/ና/ ወደ  
ለላተኞች ፍሬት እቅ በተል/ና/ G ጽሑፍ ካርድን ታገኅለሁ/ና/ እንዲሁም ወደ አምስትኞች ፍሬት እቅ በተል/ና/ A ጽሑፍ ካርድን  
ታገኅለሁ/ና/ በዚህ ዓይነት ከፍሬት ወደ ፍሬት በማንጠራት በርካታ  
የተለያዩ ካርድችን ማግኘት ተቃላለሁ/ና/

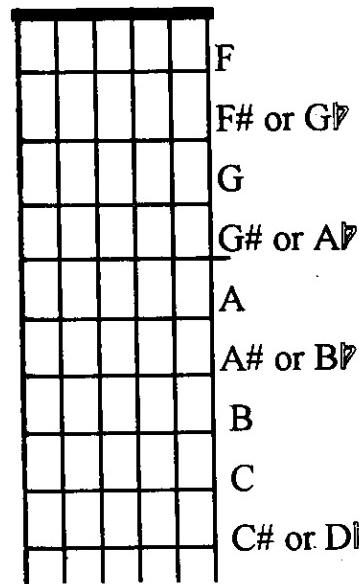
F



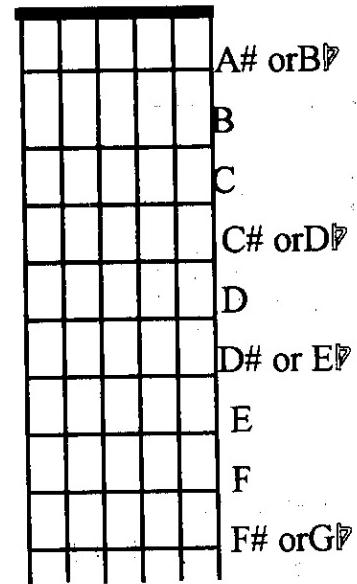
B♭



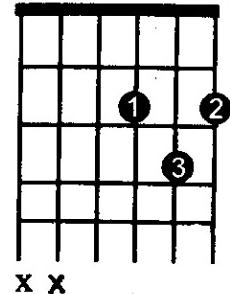
F



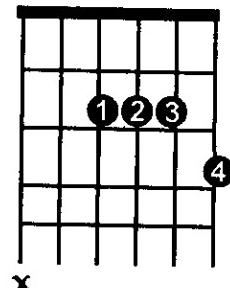
B♭



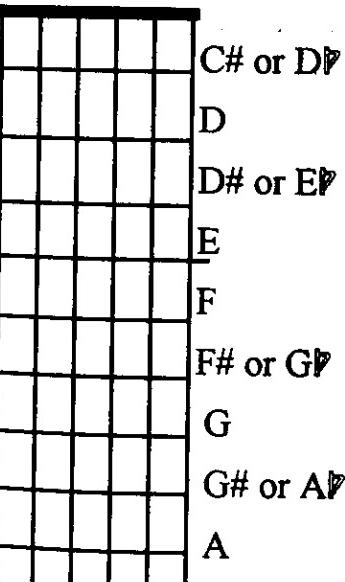
D



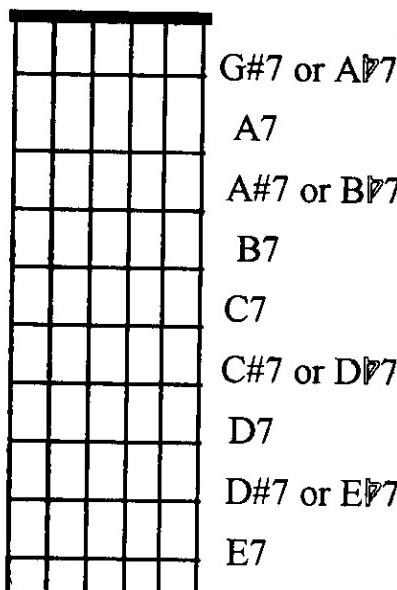
A7



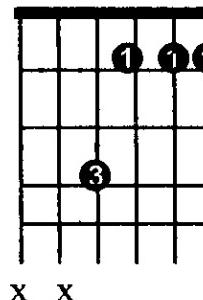
D



A7

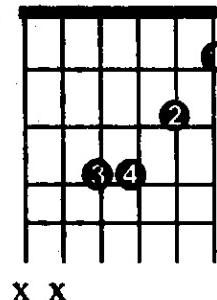


Fm

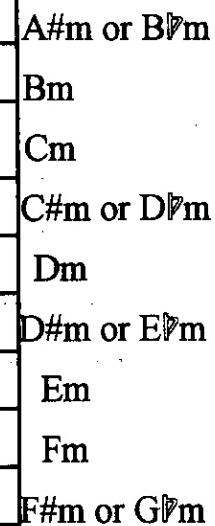
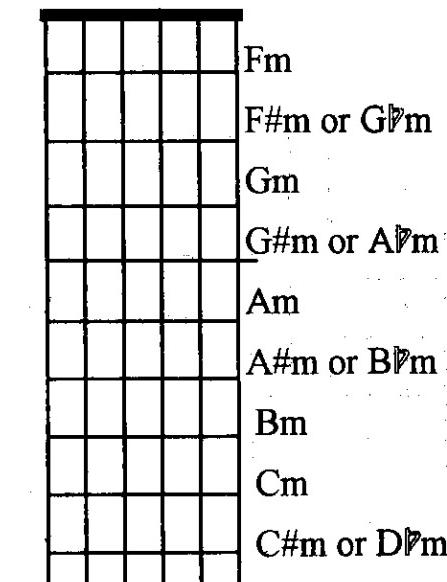


Fm

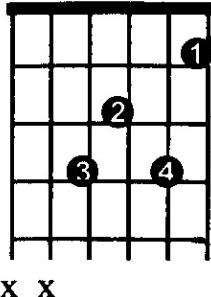
B $\overline{7}$ m



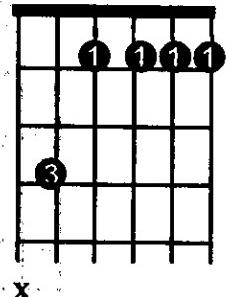
B $\overline{7}$ m



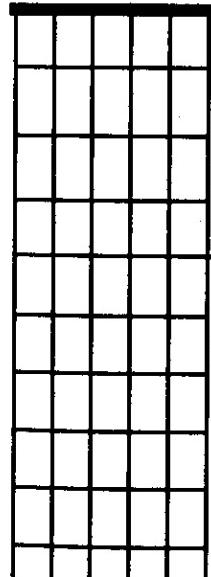
Dm



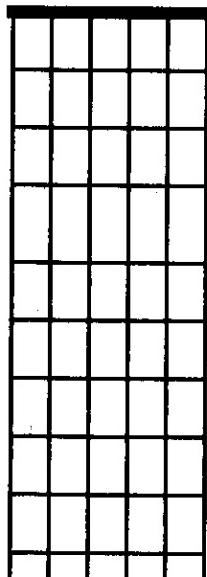
## Fm7



Dm



## Fm7



Fm7

F#m7 or G\P7

Gm7

## G#m7 or A7m7

Am7

A#m7 or B¶m7

Bm7

Cm7

C#m7

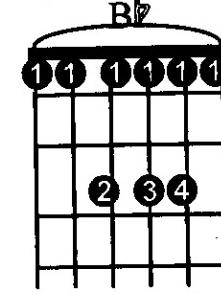
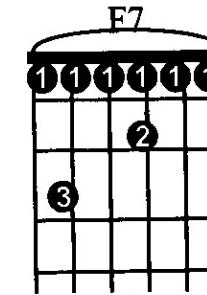
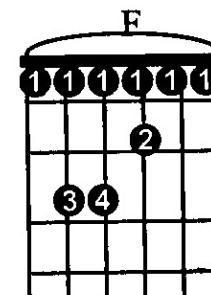
## C#m7 or Dm7

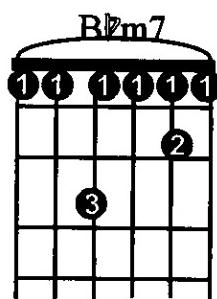
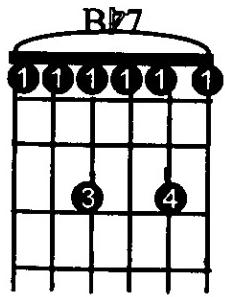
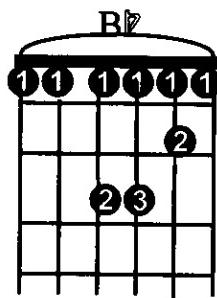
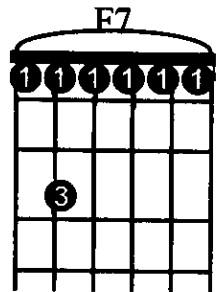
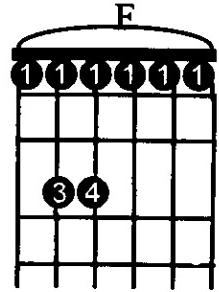
፭፻ ከርድ

በፌዴራል በአመልካች ማተሚያ/ኋ/ ከድሰተኞም ከዚች በመሆኑ  
የምትፈወተው/ቃው/ የዚህን ፍይነት ነው፡፡ ይህን ከርድ ማተሚያ/ኋ/  
በደንብ ካለመደው ወ-1 የሆነ የተጊዜ ስጋዊ ደምዕ ታገናለሁ/ኋ/፡  
በመጀመሪያ እነዚህን ከርድች ማተናቀና መሟወት አስተኛው መሰረት  
ደታደል፡፡ ሆኖም ለተቻት ባግኩቻት የለ መሰላቻት ተለዋጭዎች/ኋ/፡  
በመፈረሻም ማተሚያ/ኋ/ ይሰላጥ኏ የምትፈረገውን/ነውን/ የባኬ  
ከርድች መሟወት የምትቋልበት/ይበት/ ይረዳ ላይ ተደርጋለሁ/ኋ/፡

አንቀጽ 28 የጊዜ ተማሪ የበኩሉ ንርድን ገዢ ወሰዳቸው/ኋ/  
ከግጥናትና ከመልመድ ይፈቅ በኋይ መሟወቻን ይመርማ/ትመርማለች/ኋ/  
ይህ ሁኔታ የገዢ በጊዜ ላይ ልተለምና/ኋ/ የጥቶችነትዎን/የጥዎን/ኋ/  
የጠት ተከናወች እና የጠት ቅጥነቱን/ኋ/ እንዲደንብላበት ተፊናኝ የሚደረሰ  
በተችለ መጠን በኋይ አለመጠቀም ጥክር/ር/ኋ/

ՈՒՂԵ ՈԽԱԽԻՇԾ ՀՖԸ ԱՅ ԿՇԴ ՀԴՄՈՒԹՔ/Պ/ « ԽՆԻՇԾ  
ՈՃՄՆ/ՌՈ ԹՑԵՐ ԳԲԱՆ/ ՀՖԸ ԱՅ ՈՒՇ ՀՇՁԴ-ՄՈՒԹՔ/Պ/  
ՔՇՔՈՂՋ-Ը/Ռ/ Ս-Հ ԻՆՃԱԸ ԻՆՔՈՒԴ-Մ ԳԵՒ ՈՒԴ ԻՇՎ-  
ՀԴՈԸ/Ռ/ « ՏԱ ԿՇ ԹԱՇՄ ՊՅ ՈՒԺԸ ՀԱՎՓՄԵՒ/Ռ/ ԱՅ ՀՓՋ  
ՏՈ ՔՐԱ ՀՆՑԱԸ/Ռ/ ՏՈՒՃԱ::





### ድንበቅ / የየኑር + ማደር / ካርድች አጠቃቀም

አስተያየት ደረሰ በተለጣበት ሁኔታ በማደርና በየኑር ካርድች ገዢ ብቻ የተመራሩት መዝሙር-ትን ተመልከተዋ/ጥወ/፣ ንገ ግን በአንድ መዝሙር ወሰት ማደርናንም ሆነ የየኑር ካርድችን በማደረሰበት መዝሙር-ን ማደር ይችላል፡፡ እያንዳንዱ ማደር ካርድ የሮት የሮት ተዘግቷል የኑር ካርድ አለው፡፡ በገጽ 45 ገዢ ያለው ስዎል የሚ ማደርና ካርድ ከምን የኑር ካርድ የC ተዘግቷል እንደሆነ የኖልል፡፡ ለምሳሌ SVA C h Am : G h Em : D h Bm . . . ወዘተ ዘ

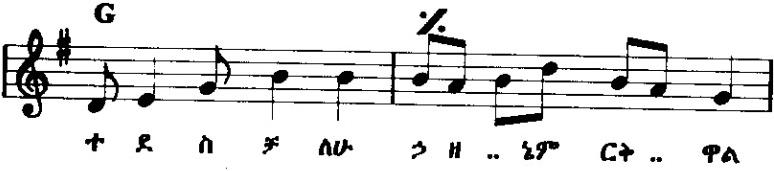
እንደ በ D ማደር ገዢ የተመራሩት መዝሙር ለተጨወች/ሸ/ G እና A7 ካርድችን በተቀሳዩት ወይም በእቅፅራሁት ተመጥሃቻቻለሁ/ሽ/፣ ሆኖም በG እና D7 ካርድ ልንታ የEm እና F#m ካርድችን መጠቀም ይችላል፡፡ ለH.ሆም የከኩለ የEm የG እንዲሁም F#m የA ተዘግቷል ካርድ ሲሆም ነው፡፡ በእንደሆነ እኩለት የተደረሰበት ካርድ ገዢ የተመራሩት መዝሙርች ለየጊዜመሂ/ሽ/ ለእርሱ/ሽ/ በግጥመና ለመዝሙር በሚሰማባት መልከት የተለያየ ካርድችን ተመጥሃ/ሽ/፣ ሆኖም የምተመርማች/ሚቻች/፣ ካርድ ገዢ በየነው የባለ መሠረት የሚ SVA ካርድ አርብ በእርስዎች ተዘግቷል እንደሆነ እርግጹቶች ህ-3/ሮ/፡፡

ԱՀՍՅ ՀՔՄ

= 98



11C Y3 .. λ ευ .. .. 11C Y3 .. λ ευ .. ..



+ 2 n x nu > H .. 29° Cr .. PA

**G** P7 G



11C 73 .. λ 19- .. .. 2+ .. E 0011 73

፩ ወይና

= 98



፩ ወ ደ .. ቅ የ ወ ደ .. ቅ የ አ አ ሆ ደ ..

**Bmin7**      **Am**      **G**      **Em**



**6 8 8 5 14 8 3 0 6 13 4 4**

**D7**      **G**      **%**



**Experiments**      **Results**      **Discussion**      **Conclusion**

D G % D



19.5 6.5 5.5 6.5 10.5 10.5 13.5 13.5 13.5

**G** **D**



% D G



### **3. *Anterior* - *Posterior***

հԱՊՀԻՒՅ

$\text{♩} = 96$

**G**

Am

ha n .. c h<sup>3</sup> λ a .. + u<sup>9</sup>

**G**

ha n .. c h<sup>3</sup> λ .. a .. + u<sup>9</sup>

**Am**

a n f a a c a f l u h r s

**G**

a n o h e f g y m m o t h r s

**Am**

a u s m h z p a f t a u s

**G**

n e e z z p u e m e o t z n c h s

ՀԱՅՏՔ

$\text{♩} = 84$

**Bm**

λ n s p o h p

**A**

r o o l s .. z t r z + a

**Bm**

z c n m e o t z u s e

**A**

z m u a p r s z c n m u .. q a p

**Bm**

z p h t q p a t r e a p

**A**

Հիմնական օրենքներ

= 84

A E

אֱ הַמְלָא קָדְשָׁךְ יְהִי רָצֶן  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד

A D A

תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד

E A

תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד

E A

תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד

D A E

תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד  
תְּהִלָּתְךָ אֱלֹהִים כְּבוֹד

82

The musical score consists of four staves of sheet music. The first staff starts with a treble clef, a key signature of two sharps, and a common time signature. It features a melodic line with various note values and rests, accompanied by a bass line below it. The lyrics are written in Hebrew characters below the notes. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line with eighth and sixteenth notes, with lyrics in Hebrew and English. The third staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes a melodic line with eighth and sixteenth notes, with lyrics in Hebrew and English. The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line with eighth and sixteenth notes, with lyrics in Hebrew and English.

83

ֆԱՍԴ ԱՊԴՅՈՒ

♩ = 168

E7                    F#m                    A

F#m                    A                    D

%                    E7                    Bm                    D

A                    E                    A                    E7

F#m                    A                    %

E                    F#m                    D                    E7

A                    F#                    Bm

E7                    A                    D

A                    %                    E

A                    E7                    A

E7                    A                    E7                    A

ლოგუ 2+ ლოგუ

$\text{♩} = 156$

Western musical notation for 'Logu' in G clef, 8th note time signature, and B-flat key signature. The score consists of five staves of music with corresponding lyrics in Georgian below each staff.

Chords indicated above the staff:

- B♭ (first staff)
- F (second staff)
- B♭ (third staff)
- Dm (fourth staff)
- Gm (fifth staff)
- Cm (sixth staff)
- B♭ (seventh staff)
- E♭ (eighth staff)
- F (ninth staff)
- B♭ (tenth staff)
- Cm (eleventh staff)

Georgian lyrics:

1. ლ მ ი ღ უ 2 ჭ .. ლ მ ი ღ უ 2 ჭ ..  
2. ჭ ა რ ა რ .. ლ მ ი ღ უ 2 ჭ .. ლ მ ი ღ უ  
3. ჭ ა რ ა რ .. ლ მ ი ღ უ 2 ჭ .. ლ მ ი ღ უ .. ..  
4. ა ჩ ი უ ა .. ა რ კ ა ნ .. ა რ კ ა ნ ..  
5. ა მ ა .. ა ჭ ა .. ა ლ ვ უ 2 ჭ .. ა ბ ა ..

Continuation of the musical score for 'Logu' in G clef, 8th note time signature, and B-flat key signature. The score consists of three staves of music with corresponding lyrics in Georgian below each staff.

Chords indicated above the staff:

- F (first staff)
- B♭ (second staff)
- B (third staff)
- Gm (fourth staff)
- Cm (fifth staff)
- E♭ maj7 (sixth staff)
- F (seventh staff)
- B♭ (eighth staff)

Georgian lyrics:

1. 4 6 7 ა + 9 7 7 ა .. 1 1 2 + 2 ..  
2. 5 0 5 ა + .. 9 7 1 7 5 0 5 ა ..  
3. + .. 9 7 1 7 5 ..



ንታ አጥልኩንች

$J=90$

Dm              B $\flat$       Dm              F

ን ተአም እ ካ ችግ አን ተ ለ ወ ሌ ችግ

Dm              Eb              Cm7

በ ተ ስ አ ክ የ ዘ ተ መ እ አ እ ችግ .. ..

Dm              Eb              Gm

በ ዓ እ እ ችግ ተ የ ዘ ተ በ ወ የ ዘ ችግ ብ

B $\flat$               Dm

.. ፈ ነ ብ በ ነ ብ ል ለ ነ ብ በ ብ ብ

B $\flat$       Fine      Dm      Eb

የ ዘ ብ ል ለ ብ ብ ብ

Gm              B $\flat$       Dm              E

ብርሃን ተ .. ወ ብ + ዓ ብ ወ የ ዘ

B $\flat$               Cm              Dm

በ ተ ስ አ እ እ .. .. ተ ብ ብ ብ

E $\flat$               Dm              Eb

ሀ ዓ እ የ ዘ እ እ እ እ እ እ

Dm              Cm              B $\flat$       D.C.

ተ ተ .. .. ዘ ወ ብ ዘ ብ .. ነ

አዲስ አበባ ሪፖርት

♩ = 90

**Em**

አዲስ አበባ ሪፖርት .. እና የተ ተከታታለሁ

**CM7**      **D**      **Em**

ተ ነው ጥሩ .. የሚከተሉ ወደም ጥሩ

**Am**

ከ የሚከተሉ ወደም ጥሩ

**CM7**      **Bm**      **D**      **Em**

የ በ አንድነት ተቋቁ ስለም አሁን

በአዲስ አበባ ሪፖርት .. እና የተ ተከታታለሁ

**Em**

በአዲስ አበባ ሪፖርት .. እና የተ ተከታታለሁ

**Am**

እና የተ ተከታታለሁ .. እና የተ ተከታታለሁ

**CM7**      **Bm**      **D**      **Em**

የ በ አንድነት ተቋቁ ስለም አሁን

መስሰሪያ ቅጽ

♩ = 110

Em                    GM7

Bm                    Em                    Am7

Em                    GM7

Em                    Am7

Em7                    GM7

Em7                    Am7                    G                    C

D

Em

GM7

Bm                    C                    D

C

Em

GM7

Bm                    C                    D

C

Em

ወንደለቻን ገኩ ደሳ የደርጋል

$\sqrt{J} = 150$



ՏԵՍԴ ԴԱՅ.

**Bm**

**Bm7**

**G**                    **A**

**Bm**

**Bm7**

**G**                    **A**                    **F#m**                    **Bm**

**D**

**Bm**



አበች አናመሰላምሁለን

$\text{♩} = 110$

**Am**

ከ ተ ዘ ከ ስ እ ሰ እ እ ሰ እ .. እ .. እ ..

**Em**      **Am**

ተ ተ እ እ እ እ .. ተ ተ እ እ እ እ .. ተ .. ተ ..

**G**      **Am**      **X**

የ ተ እ እ እ .. ተ .. እ እ እ እ .. እ .. መ እ

**Em**      **Am**      **X**

የ እ እ እ እ .. ተ .. እ እ እ .. እ .. እ .. እ .. እ ..

**G**      **Am**      **G**

አ እ እ .. እ ..

**FM7**      **Am**

የ እ እ .. እ ..

**Am**      **G**      **FM7**      **Em**      **Am**

አ ወ ተ ወ እ .. እ ..

አንድ ተቀባዩ ከት ማህረት

♩ = 112

Dm                    C                    Dm

አንድ ይ + + ብል አት .. የዕ .. ፊት አንድ

X                    F                    Gm

ደ ቤ ጽ ኃ ን ን .. ካት .. .. አንድ

Dm                    C                    Dm                    C

፩ ቤ ጽ ኃ ን ን .. እር .. የኝ ፩ .. ካ ..

Bb                    C                    Dm                    X

ዕደ .. .. እ መያ መንፈ እንደ እንደ እነት

X                    Am

እ እ ስ ተን .. ሁ ብዕ

C                    Dm

ተን ብ እን አብ ሌ .. የአ .. የአ

Dm                    Gm

አ አንድ ተ አ አኅ .. የአ ወጥ + እ .. የአ

Dm                    F

በ ብ ሌ እ ብ .. ሌ .. እቅ ሥዕ እ እ

Gm                    Dm                    Bb

የአ የአ ሌ .. ሌ .. እቅ ሥዕ እ እ

C                    Dm

የአ የአ ሌ .. ሌ .. እቅ ሥዕ እ እ

Dm

የአ የአ ሌ .. ሌ .. እቅ ሥዕ እ እ



## አንድ ንዝ በመጀል

$\text{♩} = 90$

አንድ ንዝ በመጀል

Em                    C                    Em

አንድ ንዝ በመጀል ለ አንድ ንዝ በ

D                    Am                    Em

ቋ አንድ ንዝ በመጀል ለ አንድ ንዝ በ

D                    Am                    Em

ቋ ይህ ንዝ ለ የዚ በኋ ፍር አንስር

C                    Em

ቋ አንድ ዓ ቁን አሁ አሁ የ የ

D                    Bm                    Am                    Em

አ የ የ ፍር አንድ ዓ ዓ ቁን የው ቁ ለ

አስተያን  
ደረሰ ላብ በሆነ/ሽ/  
ከሆነ የተጠቀትኩው/ሽኩው/  
መዘመርች ሁሉ የሚያቀት በተመረጋበት የኩ ሲከላ (scale)  
የመጀመሪያው ደምዕ ገጽ ነው፡ (ስለ ሲከላ (scale) የተጠቀውን  
መግለጫ በገጽ 148 ገጽ ተመሳካት/ቋ/፡) ለምሳሌ የሀል የገጽ 13  
መዘመር የሚጠና የሚጠና በገጽ ማሻር ሲከላ ገጽ የተመረጋበት ነው፡  
መዘመር የሚችው ሁክም በገጽ ማሻር ሲከላ ገጽ በሚገኘ ደምዕ (tone)  
� ገጽ ነው፡ ነገር ገጽ አንድንድ መዘመርች በተመረጋበት የኩ ማሻር  
ወይም የሚኖር ሲከላ ወሰት ሆኖም አኔስ የሚያቀት ገጽ ሲከላ  
በተመረጋበት የኩ ደምዕ ገጽ ለይሆን በሁለተኛው ወይም በአምስተኛው  
ደምዕ (tone) ገጽ ለይሆን ደቻላ፡ ለምሳሌ የሀል የገጽ 116 መዘመር  
የሚጠና የሚጠና ከገጽ የተመረጋቸው በገጽ ማሻር ሲከላ ገጽ ሆኖ እኔል  
መዘመር ገጽ የሚችው በስከላ እምስተኛው ደምዕ የሚታም በአ ደምዕ  
� ገጽ ይህ የለት ገጽ መዘመር በአ ማሻር ሲከላ ገጽ የተመረጋበት  
ነው የለት አይደለም፡

አንድንድ ለዋጥ በዘላማዊ በእንዲሁ ቀይነት ሆኖታ የሚያቀ  
መዘመርችን ይጠታ ሲከላ ወይም ግልጠት ሲከላና ለለም የተለያየ  
ለዋጥን ለጠቀሙ ይቻል፡ ነገር ገጽ በመዘመሪው የሚገኘ እኩሉ አገባለች  
ትርጉም ካለመሰጣቸውም በለይ ተቀብነት የለቸውም፡

ለለች ደግሞ መዘመር የተመረጋበበትን ሲከላ መንኛ በማድረግና  
መዘመር የጨረሰበበትን ደምዕ በማግኘቱ የተለያየ ለሚችን  
ይዘውቃል፡ ለምሳሌ በC ሲከላ ገጽ ተመሰርቶ፡ የሚችው ገጽ በስከላ  
ሁለተኛ ደምዕ ገጽ ከሆነ በመረጋገጫ የሚችለው/ገር/ ኮርድ Dm  
ይህናል፡ በስከላህም መዘመርናን C ማሻር ሲከንድ (C 2<sup>nd</sup>) ይተታል፡  
አንድሁም በC ሲከላ ገጽ ተመሰርቶ የሚችው ገጽ በስከላ እምስተኛው  
ደምዕ ገጽ ከሆነ በመረጋገጫ የሚችለው/ገር/ ኮርድ G ማሻር ይህናል፡  
በስከላህም መዘመርናን C ማሻር ፍር ሲተታል፡

የለች ደንገጥ በንግድ ስላል በረሰ መለት ሆኖ ይጠናል እንደ  
በለሳ ስላል ገዢ ተደግኝ መለያም የለበትም ይለበ፡ ለምስለ ሚኒል C  
ሚደርግ አ ባይኬር ተቋላል ስላል እንደ አይነት የደምዎ ባንባታ  
ይመቀባለ፡ ዮንብ ግን መዝሙኑ በአ ገዢ በፍብጥ አ ባይኬር እንደ C  
ሚደርግ ሲከለ (C 6<sup>th</sup>) ተበለ አይመለም፡ በዚህ ተዋራ መሰረት በC  
ስላል ገዢ ተመሰርተ ይበቻው ግን በስተላለ ሁሉትም ደምጽ ገዢ ካሸው  
በመጨረሻ የምትደክዱ/ዘር/ ንርድ Dm ይሆናል፡

ԱՌԱՎՄ ԹԱԽԵԿ D ՔԸՐԴ (Dorian) ԱԼՎ ԲՈՒԺԱ  
ՀՅԱՎՄ ԱՅ ԱՆ ՎԵՐԱԲԵՐ ՔՈՎՈ ՊԵ ԱՆԻՆ ՀՐԱՄԱ-  
ՖՐՈ ԱՅ ԽՄՆ ԱՄՎԱՋՐ ՔՄԴԵԽՄ/Ղ/ ԽԸ Գ ՊԵՐ ԲՄՎԱ-  
ԱԼՎԱՄ ԹԱԽԵԿ G ՊԵԽԱ.ՔԸՐԴ (Mixolydian) ԱԼՎ ԲՈՒԺԱ  
ԱՆՈՒՄ ՔՄՎԱ ՔԸՐԾ ԱՅ ԿԱՓ ԲԸՋՄ (Phrygian) : ԱԽՀԱՄ-  
ՖՐԾ ԱՅ ԿԱՓ Ա.ՔԸՐԾ (Lydian) : ԱԽՀԱՄ-ՔՄՎԱ ՔԸՐԾ ԱՅ ԿԱՓ  
ՀՐԱ.ՔԸՐԾ (Aeolian) : ԱԽՀԱՄ-ՔՄՎԱ ՔԸՐԾ ԱՅ ԿԱՓ Ա.ՔԸՐԾ (Ionian)  
ԱԼՎ ԲՈՒԺԱ

ለለች ደገም በኢትዮጵያ አይነት ሁኔታ ለማያዙ እጥም ፍጥረዋል፡፡

ከላይ በግልጽ ለማሳያት እንደተምኑለው በጥጥ የተለያየ ስምምነት፡  
አመሰካከተችና ፊዜርምት በነፃህ ስክላች ካሬ በሙሉተችና አከባቢ  
ይገኘለሁ ጉዳይ በጥልቀት ተናት የሚያስፈልጋል ሆኖ ስላጥናውና ተናትም  
እየተደረገበት ስለሆነ በነፃህ መጽሐፍ ወሰጥ በነፃህ ስክላች ለይ  
ለተመስረቱ መዘመርች ግልጽ የሆነ ስምም ከመሰጠት ተቀብናል፡፡

ՀԱՅ ՀՊԱՀԱՊԵՏ

= 110

Bm A

108

109

ԹԵՂ ՀԱՄԳԱՆԱ

$\text{♩} = 156$

E                    F#m                    A

ԹԵՂ ՀԱՄԳԱՆԱ

Bm7

A                    F#m                    Dm

E                    F#m                    Bm

ԹԵՂ ՀԱՄԳԱՆԱ

F#m                    Dm

ԹԵՂ ՀԱՄԳԱՆԱ

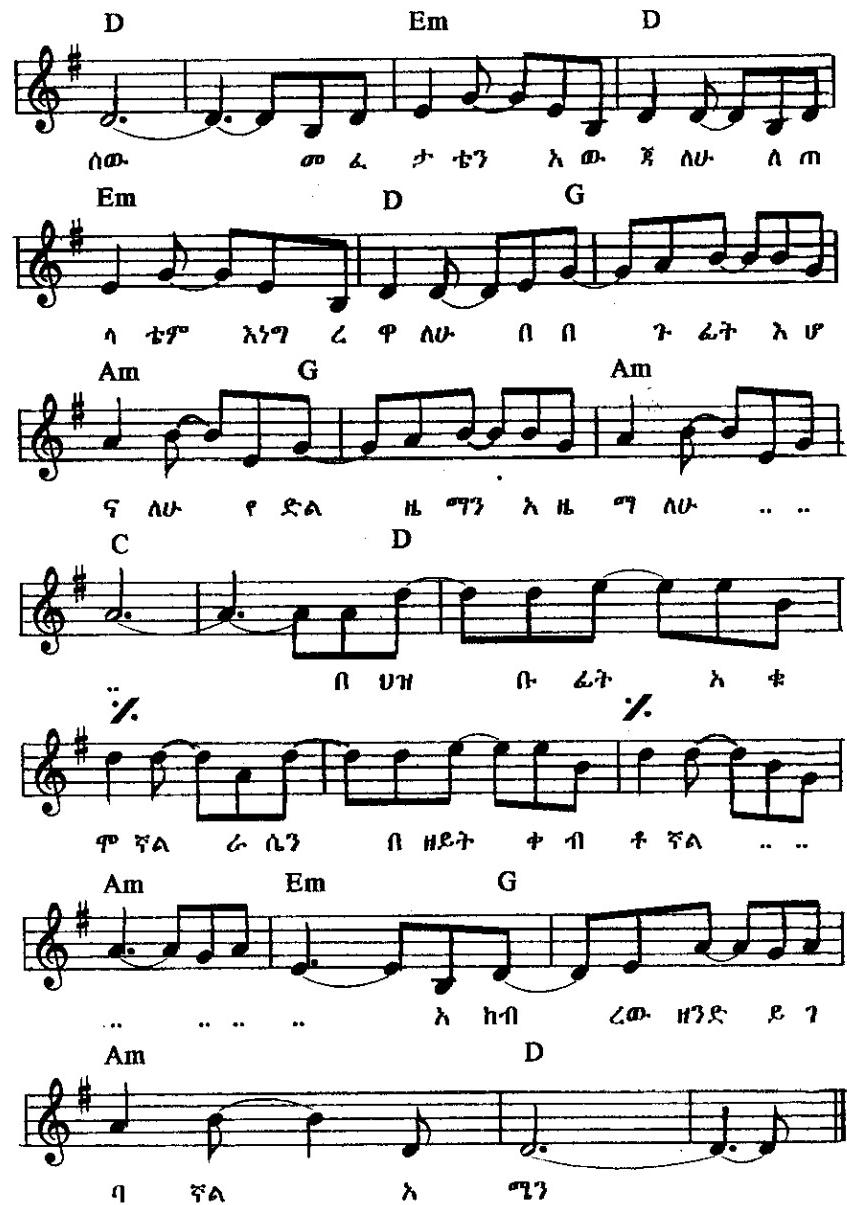
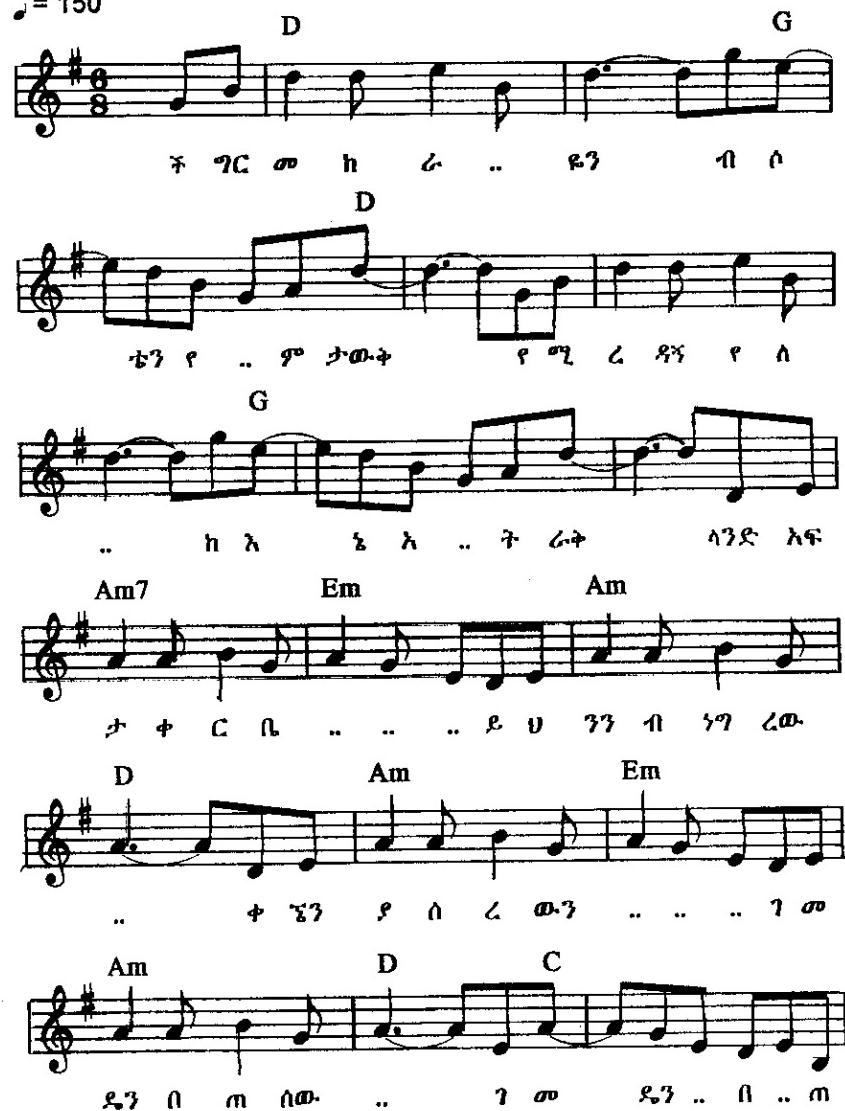
F#m                    A                    D                    A

ԹԵՂ ՀԱՄԳԱՆԱ

E

መ&ታችን እውቅለሁ

i = 150



ՀՅԵ ՊԵՐԵԳՈ ՃՈՒ

♩ = 110.

G Am Bm7

Am G Am

Bm7 Am G

Am Bm7 Am

G Bm7 Am

Em Am GM7

Em Am GM7

Am Em Am

GM7 Am Em

Am GM7 Am

GM7 Em Am

ምስጭና ምስጭና ካብር

$\text{♩} = 110$

Music score for page 116, featuring six staves of music. The tempo is indicated as  $\text{♩} = 110$ . The key signature is  $\text{F}^{\#}$ , and the time signature is  $\frac{2}{4}$ . The lyrics are written in Amharic below each staff. Chords are labeled above the staff: A, D, Em, Bm, A, D, Em, Bm, A, D, Em, Bm, A, D, Em, Bm, A.

Lyrics (Amharic):

- ምስጭና ምስጭና ካብር
- ምስጭና ምስጭና ካብር
- የር የር ተና ተና .. የር የር ተና ተና .. የር
- የር የር ተና ተና .. የር የር ተና ተና .. የር
- የር የር ተና ተና .. የር የር ተና ተና .. የር
- የር የር ተና ተና .. የር የር ተና ተና .. የር
- የር የር ተና ተና .. የር የር ተና ተና .. የር
- የር የር ተና ተና .. የር የር ተና ተና .. የር
- የር የር ተና ተና .. የር የር ተና ተና .. የር
- የር የር ተና ተና .. የር የር ተና ተና .. የር
- የር የር ተና ተና .. የር የር ተና ተና .. የር
- የር የር ተና ተና .. የር የር ተና ተና .. የር

Music score for page 117, featuring six staves of music. The key signature is  $\text{F}^{\#}$ , and the time signature is  $\frac{2}{4}$ . The lyrics are written in Amharic below each staff. Chords are labeled above the staff: A, Bm, D, A, Bm, G, Bm, G, A, Bm, G, A, Bm, G, Am, Bm, G, Am.

Lyrics (Amharic):

- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..
- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..
- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..
- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..
- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..
- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..
- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..
- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..
- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..
- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..
- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..
- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..
- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..
- አይ .. .. ከ .. ጥን .. የ .. የ .. የ ..

አንተ ታስታኝ እ

J = 150

D

Em

۲۷

B

D

0

Bm

A

### **Em7      Bm**

Bm7

Em7

**E<sub>m</sub>**    B<sub>m7</sub>

Bm



Em

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a vertical bar line.

Em

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dotted half note in the treble staff, followed by a quarter note and a eighth note. The bass staff has a half note. Measure 12 starts with a quarter note in the treble staff, followed by a eighth note and a quarter note. The bass staff has a half note.

Bm

A musical score for 'The Star-Spangled Banner' in G major and common time. The vocal line starts with a half note followed by an eighth note, then a sixteenth-note pattern. The piano accompaniment consists of eighth-note chords. The lyrics 'O'er the rampart we watch'd' are written below the notes.

Emo

A musical score for 'Kol Nidre' featuring a treble clef and a key signature of two sharps. The melody begins with a series of eighth notes and sixteenth notes. Below the staff, the Hebrew lyrics 'אָמַר נִזְעָמָן' are written in a cursive script.

הַנְּכָלָה שֶׁבָּ

*B*

*E*

הַנְּכָלָה שֶׁבָּ  
גִּמְעֹן כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
*A*      *B*  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
*E*      *G#m*  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
*C#m*      *F#m*  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
*A*      *B*      *C#m*  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים

*A*      *B*

*C#m*      *A*

בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
*EM7*  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
*C#m*      *EM7*      *B*  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
*A*      *B*  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים  
בְּנֵי כִּים

22. ԱՅ ՏԵՂՈ.

$\text{♩} = 110$

F#m

EM7 C#m

F#m %

EM7 C#m

F#m %

F#m C#m Em

F#m

C#m F#m

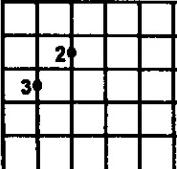
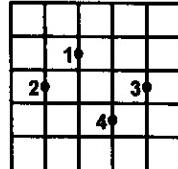
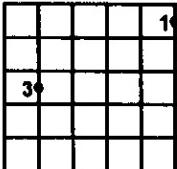
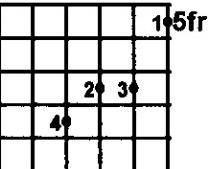
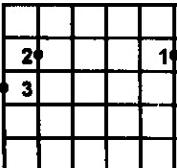
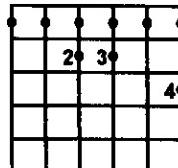
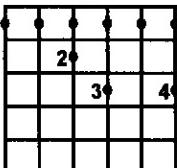
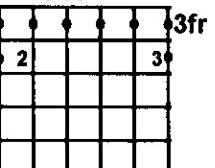
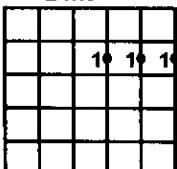
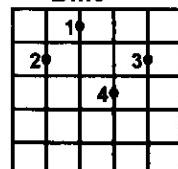
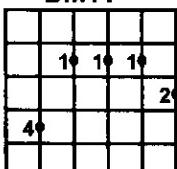
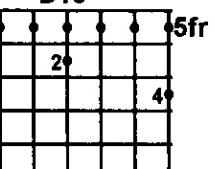
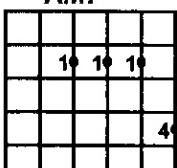
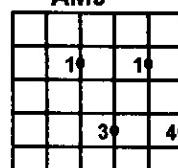
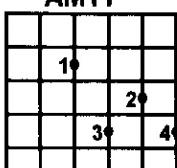
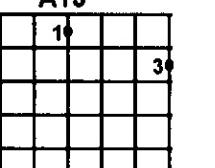
C#m F#m B

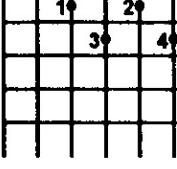
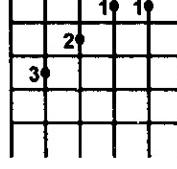
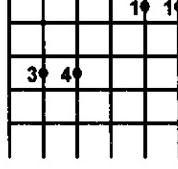
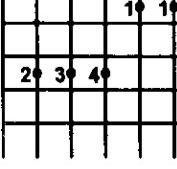
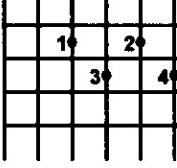
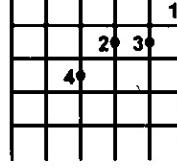
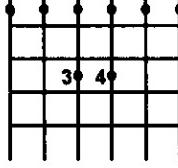
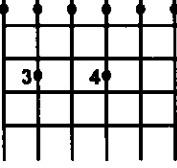
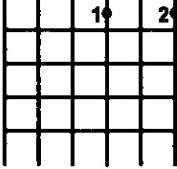
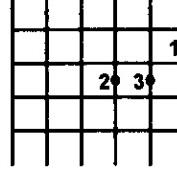
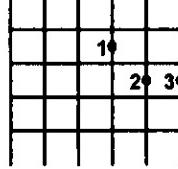
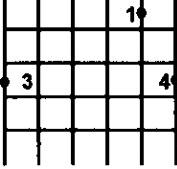
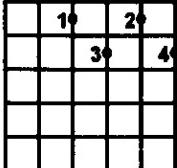
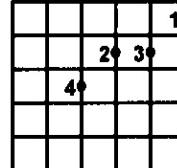
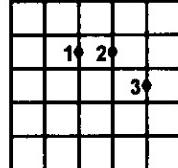
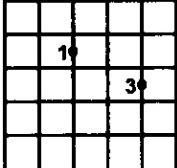
EM7 C#m F#m

ຫາຍົກ ບໍລະຍຸ

Major (M)	6th	Dominant 7 (7)	(9th)
C			
G			
D			
A			

Minor (m)	Minor 6th (m6th)	Minor 7 (m7)	Minor 9th (m9th)
Cm			
Gm			
Dm			
Am			

Major 7 (M7)	Major 9th (M9)	Major 11 (M11)	( 13 )
<b>CM7</b>	<b>CM9</b>	<b>CM11</b>	<b>C13</b>
			
<b>GM7</b>	<b>GM9</b>	<b>GM11</b>	<b>G13</b>
			
<b>DM7</b>	<b>DM9</b>	<b>DM11</b>	<b>D13</b>
			
<b>AM7</b>	<b>AM9</b>	<b>AM11</b>	<b>A13</b>
			

Diminished 7 (dim7) or (o)	Augmented (+)	Suspended 4 (sus 4)	7 Suspended 4 (7sus4)
<b>C dim</b>	<b>C+</b>	<b>C sus 4</b>	<b>C7sus4</b>
			
<b>Gdim</b>	<b>G+</b>	<b>G sus 4</b>	<b>G7sus4</b>
			
<b>D dim</b>	<b>D+</b>	<b>D sus 4</b>	<b>D7sus4</b>
			
<b>Adim</b>	<b>A+</b>	<b>A sus 4</b>	<b>A7sus4</b>
			

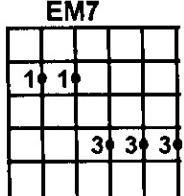
**Major**

E	(6th) E6	Dominant 7	(9th) E9
B	B6	B7	B9
F	F6	F7	F9
Bb (A#)	A#6	A#7	A#9

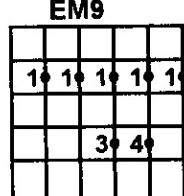
**Minor (m)**

Em	Minor 6 m6	Minor 7 (m7)	Minor 9 (m9)
Bm	Bm6	Bm7	Bm9
Fm	Fm6	Fm7	Fm9
A#m	A#m6	A#m7	A#m9

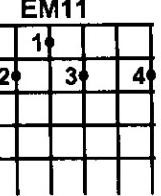
**Major 7**  
(M7)



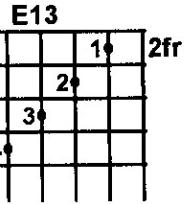
**Major 9th**  
(M9)



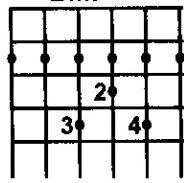
**Major 11**  
(M11)



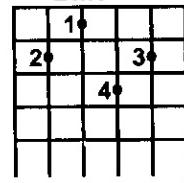
( 13 )



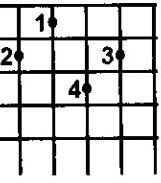
**BM7**



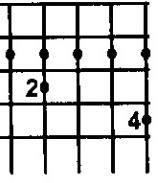
**BM9**



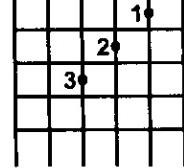
**BM11**



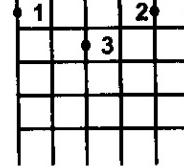
**B13**



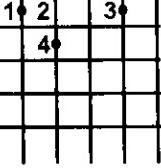
**FM7**



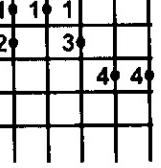
**FM9**



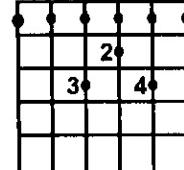
**FM11**



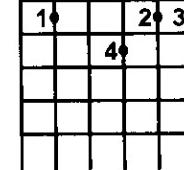
**F13**



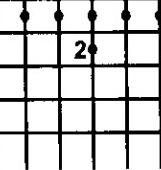
**A#M7**



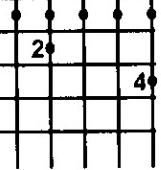
**A#M9**



**A#M11**

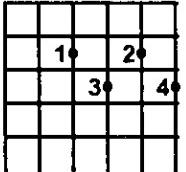


**A#13**



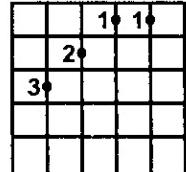
**Diminished 7**  
(dim7) or (o)

**Edim**



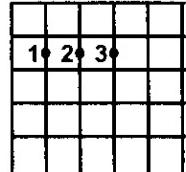
**Augmented**  
(+)

**E+**



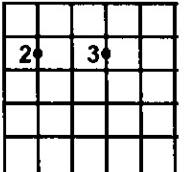
**Suspended 4**  
(sus 4)

**E sus 4**

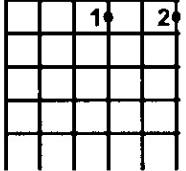


**7 Suspended 4**  
(7sus4)

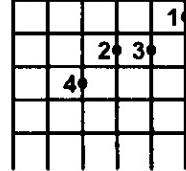
**E7sus4**



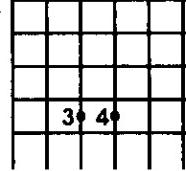
**Bdim**



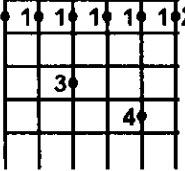
**B+**



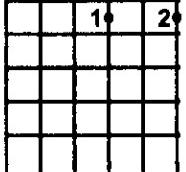
**B sus4**



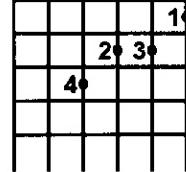
**B7sus4**



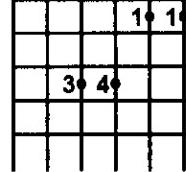
**Fdim**



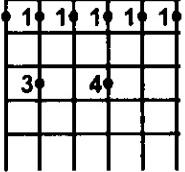
**F+**



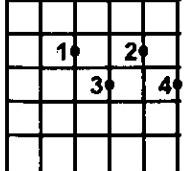
**F sus 4**



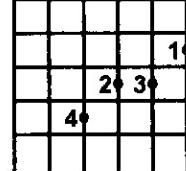
**F7sus4**



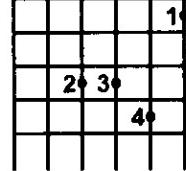
**A# dim**



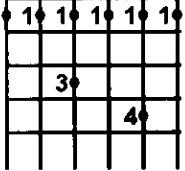
**A#+**



**A# sus 4**



**A#7sus4**



**Major (M)**

**6th**      **Dominant 7**  
**7)**      **(9th)**

**Eb**      **Eb6**      **Eb7**      **Eb9**

**Ab**      **Ab6**      **Ab7**      **Ab9**

**Db**      **Db6**      **Db7**      **Db9**

**Gb**      **Gb6**      **Gb7**      **Gb9**

**Minor (m)**

**Minor 6th (m6th)**

**Minor 7 (m7)**

**Minor 9th (m9th)**

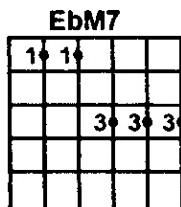
**Ebm**      **EbM6**      **Ebm7**      **Ebm9**

**Abm**      **Abm6**      **Abm7**      **Abm9**

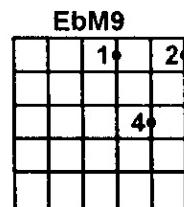
**Dbm**      **Dbm6**      **Dbm7**      **Dbm9**

**Gbm**      **Gbm6**      **Gbm7**      **Gbm9**

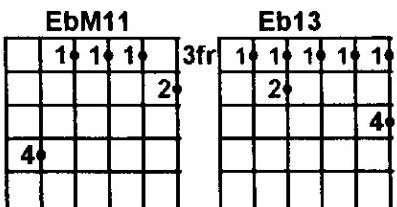
**Major 7  
(M7)**



**Major 9th  
(M9)**



**Major 11  
(M11)**

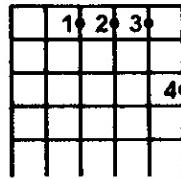


( 13)

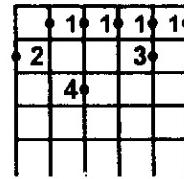
**EbM11**

**Eb13**

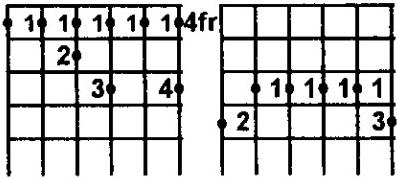
**AbM7**



**AbM9**

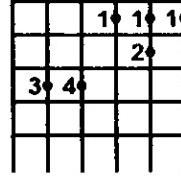


**AbM11**

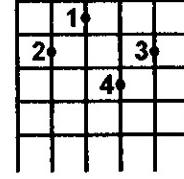


**Ab13**

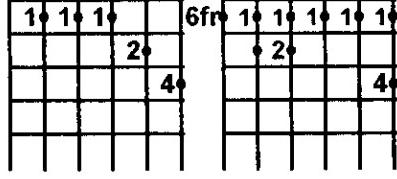
**D♭M7**



**D♭M9**

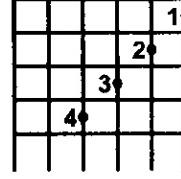


**D♭M11**

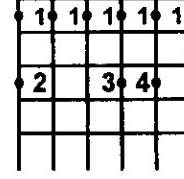


**D♭13**

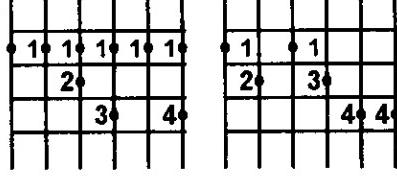
**G♭M7**



**G♭M9**



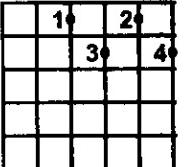
**G♭M11**



**G♭13**

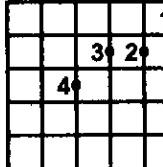
**Diminished 7  
(dim7) or (o)**

**Ebdim**



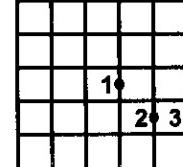
**Augmented  
(+)**

**Eb+**



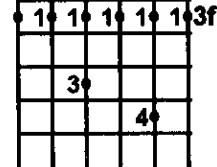
**Suspended 4  
(sus 4)**

**Eb sus 4**

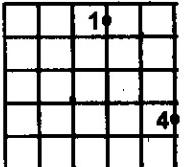


**7 Suspended 4  
(7sus4)**

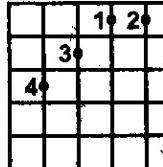
**Eb7sus4**



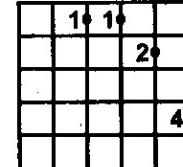
**Abdim**



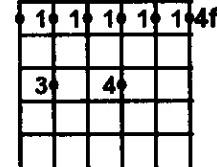
**Ab+**



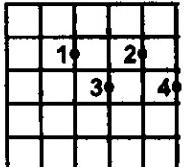
**Ab sus 4**



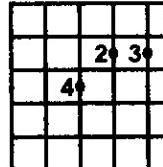
**Ab7sus4**



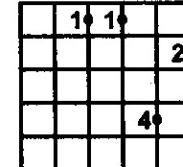
**Dbdim**



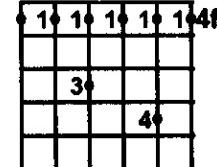
**Db+**



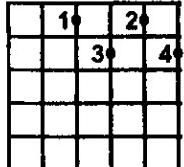
**Db sus 4**



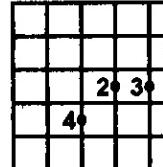
**Db7sus4**



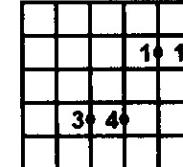
**Gbdim**



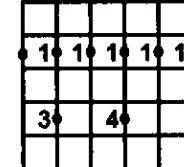
**Gb+**



**Gb sus 4**



**Gb7sus4**



## መ.ዘ.ቃን ማግኘበብ

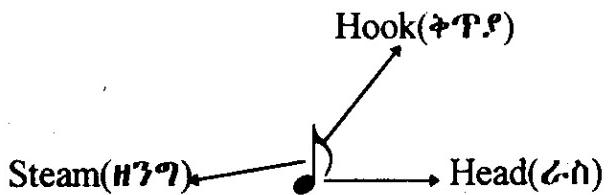
በቀለም አደ የሚገኘ የተለያየ ቁንቃዎች የሚከፍልትና የሚሰበበት  
የሸጋቸው የህን ሂደት አስተላቸው:: ሌንዳሁም መ.ዘ.ቃን የሸስ የህን  
የሚከፍልትና የሚጠበበት የሚከተት አለት:: ሌንዳሁም የሚከተት በሁለት  
ዋና ከፍሰት ይከፈላለ::

አንድለም :-

1. Duration (የቆይታ ጥነ) የደግምዕን ስነመትና አጥረት የምንገልጽበት
2. Pitch (የደግምዕን ከፍተኞት ወይም እቅተኞት) የምንገልጽበት ፍቃው::

### 1. Duration (የቆይታ ጥነ)

አማካናት በነፃ ወሰጥ የሚገኘ ደግሞ የየራሳው የህን የሸስ መጠን  
አለው:: ለሰሜናም የአንድን ደግሞ የሸስ መጠን ከፊይው ደግሞ የሸስ  
መጠን ለመለያት የተለያየ የፍታ የሚከተቱን ሌንጠቀማለን:: የፍታ ከታች  
በለላለ ሌንደተገለጻው ሆኖት የተለያየ ከፍሰት አለት::



## የቆይታ ያቆይታ ገዢዎች

- o 1 Whole-note (መ.ዘ.ቃን) 4 Beat (አራት የሙት)

- o 2 Half-notes (ግማሽ የሙት) 2 Beat (ሁለት የሙት)

- o 4 Quarter-notes (ራብ የሙት) 1 Beat (አንድ የሙት)

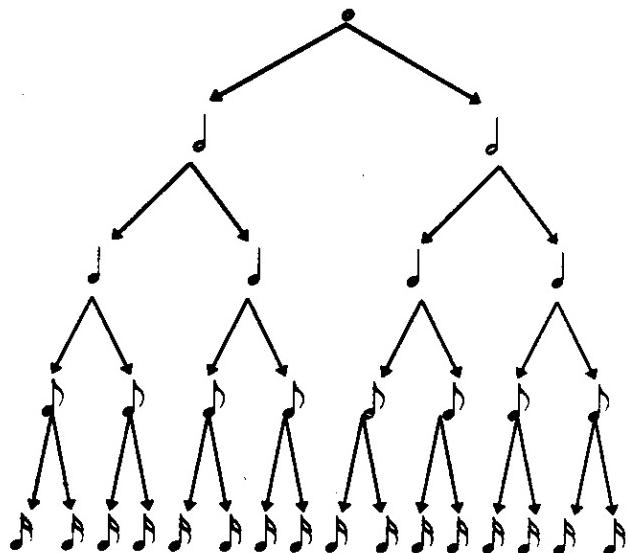
- o 8 Eighth-notes (አምንትና የሙት) 1/8 Beat (ግማሽ የሙት)

- o 16 sixteenth-note (አስራስድስትና የሙት) 1/16 Beat (ራብ የሙት)

ሁለት Eighth-notes (አምንትና የሙት) 10 ♩ ♩ ♩ ወይም ♩ ♩ ♩ የይተለለ::

አንድሆም sixteenth-note (አስራ ስድስትና የት) ♩ ♩ ♩ ♩ መደም

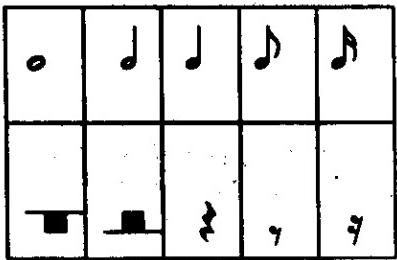
አንድ ደቻላል፡፡ የጥምች አንጻ ደግሞ በ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩  
መሰኑ ለአንድ ደቻላል፡፡



### Rests (አረፍት)

በዚህ ፖስት ወሰኑ ደምዕ የሚሰማባቸው የሚደለማባቸው ፖስቶች  
አሉ፡፡ ደምዕ በሚሰማባቸው ገዢዎት ቅጽምችን የጥምጭው ለሚገኘ በዚህ  
አንድ ደግሞ ደምዕ የሚደለማባቸው ገዢዎች ለኋና ደግሞ የተለያየ  
የአረፍት ጥልካቶችን አኋኞቸለሁ፡፡

- 1 Whole-rest (ሙሉ አረፍት) 4 Beat (አራት የወት)
- 2 Half-rest (ገማሽ አረፍት) 2 Beat (ሁላት የወት)
- ⋮ 4 Quarter- rest (ፍብር አረፍት) 1 Beat (አንድ የወት)
- ⋮ 8 Eighth- rest (አጥምትና አረፍት) 1/8 Beat (ገማሽ የወት)
- ⋮ 16 sixteenth-rest (አስራ ስድስትና አረፍት) 1/16 Beat (ፍብር የወት)



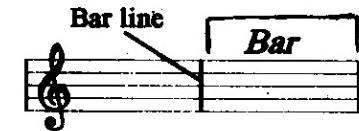
### Time signature (节拍)

ተንቀሳዬ እና ትንቀሳዬ ሆኖ በንሰጣቸው የሱስ የሁኔታ የጊዜ ፍጥነት  
አለመ:: ሁሉም Pulse(ትርጉት) መደግ Beat(ምት) + ገዢ ደጋፍል:: በዘመንዎ.  
ሙሉ አንቀጽ Beat(ምት) አላማ አንቀጽ Beat(ምት) መንከር ሻላ ሆኖ ለኩረጥ የሚለን  
ሀላ ገዢ መንከር ገዢ የምቅረብ አንቀጽ Beat(ምት) Accent(አክcenት) + ገዢ  
ደጋፍል::

አምስት ሰላም ከታች የተቀመጥት መዝሙር እና  
Accents(አከላንተኝ) የተ እንዲለ በአከላንተኝ የልብት (>) ተገልጻል::

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ከከንደኛው. አከበንት እስከ ለጋኘው. አከበንት ድረሰ የለው. Beat(ምት) መዘመዣን አገልግሎት Measure(C+T) ጉሑይ ይዘዋልዋል፡፡ ይህንም C+T Bar(በC) ተብሎ ይጠናል፡፡ እንደኛው. Bar(በC) ካለለኛው. Bar(በC) ለመለያት Bar-line (ቁጥር ወደም መከፈል መሰጠር) እንጂ ተቀባዩን፡፡



በዚህ መጽመሪያ እኔ የግዢናንተው የጊት Accent (አከላንቻ) +ስለ  
አጠቃላይ ይችላል::

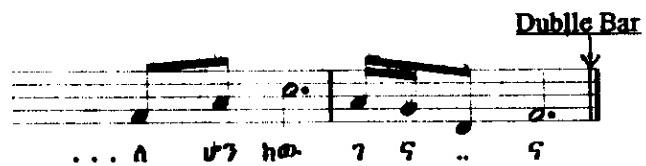
ԴԵ ՊՅ ԱԿՅԱ ՍԱ ՀԱ ՈՒԽՈՅԴ (Accent) ԱՅԵՐԸ  
ՖԻՆԱՀԵՄ ԶՊՅ օֆֆ բԵՐ այս վԵՐ վՈՎԱ:

A musical score for 'The Star-Spangled Banner' in 3/8 time. The key signature is one sharp. The vocal line consists of eighth and sixteenth notes. The lyrics are: > > > >

λ 99° 9 λ 9 9 9 λ + λ

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Double bar(ՃԵՐ ՔՇԱ ՄԱԽԱԾ) ՈՒՅՆՏ ԱԿ ՄԱԿԱՐ ԱՅ ՔՊՂՀ  
ՃԵՐ ՔՇԱ ՄԱԽԱԾ ԿՄ::



ՀՅԱՄԳ ԱԿ ՔՊՂՀ ՈՄԴ ՔՊՂՀԱՅՎԴ ԱԿ ՔՊՂՀԵ  
ՔԱԻՆ ԻՇԵՐ ՔՇԱ ՄԱԽԱԾ (Double bar) և ԱՆԴ ՔՓՄՊԱՅ  
ՔԱԼԻՖՔԴ ։ ։ ։ ԿՄ::



ՈՒԿԱՎԵՐ ԱՐԴ ՔԱԼԻՖ ԱՐԴ:: ԽԱԾՈՐ ՀՅԱ ՊԵԼԱՐԴ ԿՄ::

1. D. C. = Da capo (Ճ ԿՇ) ՊՈՂԵԴ ԱԿ ԽՍԱԿԵՐ ՔՊՂՀ(ՊՂ)::
2. D. C. al Fine = Da capo al Fine (Ճ ԿՇ ՀԱ ՃՃ) ՊՈՂԵԴ ԱԿ ԽՍԱԿԵՐ ՔՊՂՀ “Fine” ՔՎԱ ՔԱԻՆ ԱՌԻՄԺԱՌՈՒ(ՑՈՒ)  
ՃՂԱ ՔՊՄՍ ԿՊՄՈՒ ԿՊՄՈՒ::

3. Fine = (ՃՃ) ՊՈՂԵԴ ՄԱԽԱԾ ՄԵՐ ՄԱԿԱՐ ՊՈՂԵԴ ԿՄ::

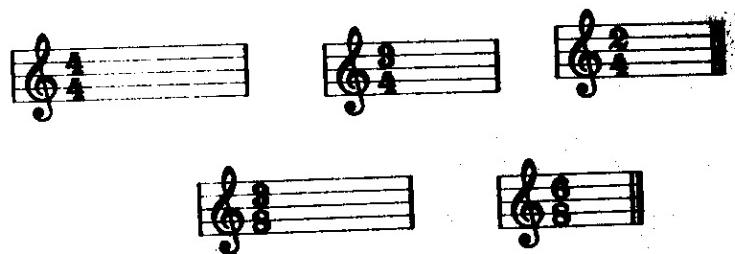
4. D. S. = Dal segno (ՃՃ ԱՇ) ՊՈՂԵԴ Ք: ԻԱԼՍ ՔԱԻՆ ՔՊՂՀ(Շ)  
ԱՌԻ ՄԱԿԱՐ ՃՂԱ ԿՊՄՈՒ(Շ)::

5. D. S. = Dal segno al Fine (ՃՃ ԱՇ ՀԱ ՃՃ) ՊՈՂԵԴ Ք: ԻԱԼՍ ՔԱԻՆ  
ՔՊՂՀ (Շ) “Fine” ԱՌԻՄՂԱՎ ՃՂԱ ՔՊՄՍ ԿՊՄՈՒ ԿՊՄՈՒ(Շ) ՊՈՂԵԴ  
ԿՄ::

٪ ԵՍ ՔԱԻՆ ԻՆԴ ՔՊՄՈՒ ԿՊՄՈՒ ԿՊՄՈՒ(Շ) ԻԱԼ ՔՊՄՍ(Շ)  
ԿՊՄՈՒ(Շ) ՊՈՂԵԴ ԿՄ::

♩ = 60 ԵՍ ՔԱԻՆ ՔԱՆՏ ՄԱԽԱ ԿՊՄՈՒ ՈՐԴԵԾԵՐԸ (metronom )  
(ՔՄԱԽԱ ԿՊՄՈՒ ՄԱԽԱ) ՈՂԻ ԳՎ ՏԱԼ ՄԱՄ ՀՅԱՄՂԱՊՄ  
ՔՂԱԾԱԳԱ::

ՔՂԵՐԵՐԵՐ ԱԿ ՔՊՂԱ ՄԱԽԱ (Time signature) ՈՒՅՆՏ ՄԱԽԱՐ  
ԱՅ ԿՊՄՈՒ ԱԿ ՔՊՂԱ ԿՊՄՈՒ::



ከዚ በሁወል እንደ ተገለዎች ሁሉት የተለያየ ወይም ተመሳሳይ ተጥርቃቸው እንደ ከዚ እንደ ከታቸው ተተምሮች የለይቸው ተጥርቃቸው የሚመለከተው በአንድ ባር መሰጥ ስንት ማት እንዲለ ለሆነ የተቀኑው ተጥርቃቸው ደንግሞ የእናንዳንፈን ማት ጥሩ ወይም የጊዜ ምክሱ ምክስ ያለበትል::

**2** የሚመለከተው ሁሉት Quarter-notes (፪፻ ዓንት) ጥሩ  
የአቶ ዓቶች በአንድ ባር መሰጥ ነው::

**3** የሚመለከተው ሁሉት Eighth-notes (ስምንት ዓንት) ጥሩ  
የአቶ ዓቶች በአንድ ባር መሰጥ ነው::

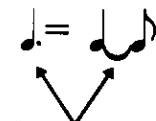
### Doted note (ከኩት በንጂ የሚመለከት ነጥቦች)

የአንድ ዓንት ወጪ በሚከተሉት ስለት መንገዶች ባስረዘዝ ይችላል::

1. Tie note (በመሰመር የተያያዘ ዓቶች)  =  $\text{♩} + \text{♩}$  ይህ ግለት

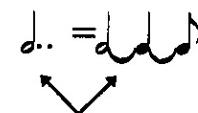
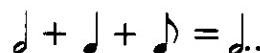
የመጀመሪያውን Quarter-notes (፪፻ ዓንት) ከተማውን በንጂ ደንግሞ ለይለዎች ወይም ለይለቀች Eighth-notes (ስምንት ዓንት) ጥሩ ወይም ምክስ መመመር ባለት ነው::

2. ከኩት ተጥሎ እንደ ንጥል በሚከተለው የኩትውን ግማሽ ወጪ ወይም ምክስ ለይለዎች ወይም ለይለቀች መመመር ባለት ነው::



ከኩቱ ሲሆነቱ በአንድናው መንገዶች ለኩቱ ይችላሉ ተርጉምናው ወይም ወጪው እንደ ዓይነት ነው::

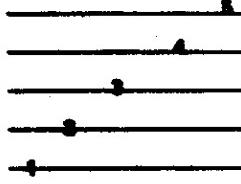
3. ከኩት ተጥሎ ሁሉት ንጥል በሚከተለው የኩትውን ግማሽ +ጥሎ ሲባ  
የሆል ወጪ ምክስ ለይለዎች ወይም ለይለቀች መመመር ባለት ነው::



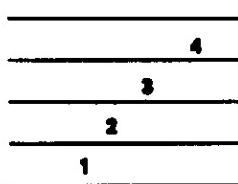
ከኩቱ ሲሆነቱ በአንድናው መንገዶች ለኩቱ ይችላሉ  
ተርጉምናው ወጪው ወጪው እንደ ዓይነት ነው::

### PITCH (የደምግኝ ከፍታ ወይም እቅታ)

የደምግኝ ከፍታና እቅታን ለማሳየት Staff (ከታች) በሚባል በአንድነት አገዳግማ መሰመርናና በአራት ከፍት በታምኑ እኔ ዓቶችን በሚከተለው የደምግኝን ከፍታና እቅታ እንደለለለን::

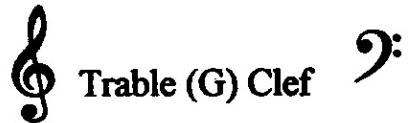


Line (መሰርች)



Spases (ከፍት በታምች)

የገዢ ገን ሌሎሱ መሰርችና ከፍት በታምች የመሰርችና የከፍት በታምች ለጠ ሌሎሱ ለማስቀመጥ የሚረዳን ምልክት ከአተቻው በፊት ተደግኝ ተርጉም አይነትም:: ሌሎሱም ምልክቶች Clef or Key(ቁልፍ) ተጨማሪ ይመለሳል::

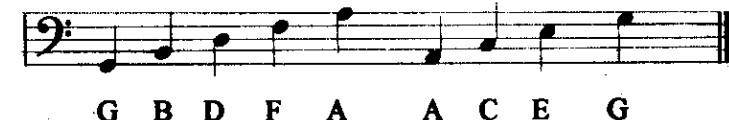


Bass (F) Clef

የገዢ ገንና በርካታ ከለደት በጥሩም በአገባዎች መቀበያንት የገዢ ከለደት በጥሩም በጥሩም:: በስተቀር ገን ከለደቱ በሚቀመጥበት የመሰርችና የከፍት በታምችን ስም ይወሰናል::

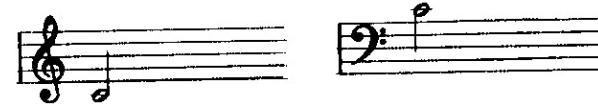


E G B D F F A C E



የገዢ ገንና ከፍት መሰርችና ከፍት ከፍት በታምች መሰርች ወቃድ ይቻላል:: ይህንንም የድረሰ የምንቻለው Lager line (ተጨማሪ ትናሽን መሰርች) በመጠቀም ነው::

Middle C

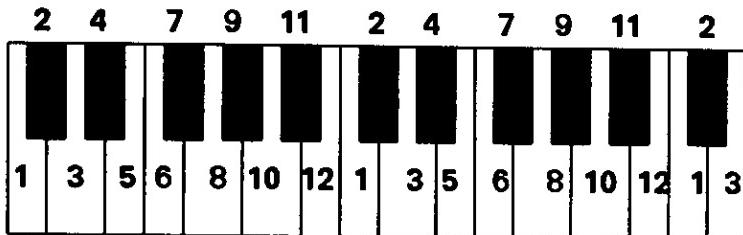


Middle C



C(do) B(si) A(la) G(sol) F(fa) E(mi) D(re) C(do)

ከለ ገንደተመለከተው የድግምቅ ስም በአንጻራለኛና በጠለዋና ይንቀምት ለጠኔ ይቻላል:: ይህም በግለግልነት ላይ የሚሰራበት ቀንቃ ነው::



ԱԾՊԾ ԸԿԴ ԱՅ ԽԱՅԵՔ. ՀՊԾ ՄՋ ԼԱԴ. ՀՊԾ ՔԼԱ. ԱՊԳԾ ԴՅԱ. ԸԿԴ Semitone (ՊՊԾ ՀՊԾ) ԲՊՆՃ: ԱՊԳԾ ՔԱԱ ԽԱՅ ԱՒՇԱԽ. ՔԵՐԴ ՄԾԱ ԱՅ ԽԿՊԸ 1-2 ՄԾՊԾ ԽԿՊԸ 5-6,8-9 ՔԼԱ. ԸԿԴ Semitone (ՊՊԾ ՀՊԾ) ԿՄ:

አንድሸም ሂሳት Semitone (ግጥና ድምጽ) እናደ Full tone (ሙሉ ድምጽ) ይሰጣል:: ለምሳሌ የሀል ከፌጥር 1-3 ወይም ከፌጥር 5-7,9-11 የለው ማቻት Full tone (ሙሉ ድምጽ) ነው::

**Scale (nm)**

በዓለምናን ወሰጥ በግም በዘት ዓይነት የተለያየ በከለም አለ:: እንደ  
የእገኘና እንደ የጊዜ ማኅት እንተው:: ለምሳሌ የሀል የአዎሮታ የፌቅ  
ምስራች የእረጋዹ እንዲሁም የእገኘችን ወዘተ የተለያየ ዓይነት የከለም አለ::

## 07048 500 1. Diatonic scale

## 2. Pentatonic scale

### 3. Chromatic scale ከና ለለችም ፍቃዣ::

Diatonic scale Ուղարք ՃՐԿՉԻ ԱՅ ՔՄՄԱՀԵՒ ՈՄԴ Pentatonic scale  
ՃՐԿՎ ՈՒԽԹՈՒ ՃՐԿՉԻ ԱՅ ՔՄՄԱՀԵՒ ՆՄԱ ՊՈՂԱ

## C Deatonic Major Scale

አዲስ አበባ



## C Pentatonic Tezeta major scale

በ ተንተኞች ተዘጋጀ ማደር ሲከል



አበኩዎች የህንጻችን እማዎች የተመረከት ስነዎች  
የደርሃው ጥምና አገኝን ለሰኔዎን በጥናት የተረጋግጧትና የሚታወቁት  
አራት ሲኞላች በቻ በሆነዎች ሲኞላችን ጥን ቅጥሮችው ከዚህ ይጠልባለ  
በገዢ 107 ፎ 108 መመልከት ይችላል::

1. ተዘዴ 2. ባት 3. አምባኤ 4. አገኝ ሆኖው ለእውነት.

ከእነዚህም ወሰኑ ተዘዴ Major, Minor ለኖረው.

ባት ይግባኝ Major, Minor ቅድሞ ይኖሩታል::

### Pentatonic scales

ተዘዴ ወደር  
Tezeta Major

Musical staff showing the notes of Tezeta Major: C, D, E, G, A.

ተዘዴ ወደናር  
Tezeta Minor

Musical staff showing the notes of Tezeta Minor: C, D, E♭, G, G♯.

ባት ወደር  
Bati Major

Musical staff showing the notes of Bati Major: C, E, F, G, B.

ባት ወደናር  
Bati Minor

Musical staff showing the notes of Bati Minor: C, E, F, G, B.

አምባኤ  
Ambasel

አገኝ ሆኖው ለእውነት  
Anchi Hoyew Lene

Musical staff showing the notes of Ambasel: C, C♯, F, G, G♯.

ከዚህ በታች የለት ሂሳት ሲኞላች በመደበኛነት ከሚታወቁት ከተዘዴ  
ባት ወአት. ሲኞላች ወጪ ለሆነ በገዢ 107 ፎ 108 ፎ ለመግለፅ  
አገኝተዋናሁ ለአገኝ ሲኞላች ጥል የህንጻ ለመግለፅ ሲኞላች  
አገኝሸከተዋና. ለስተረዳታዋል::

Musical staff showing the notes of Anchi Hoyew Lene: D, E, G, A, C.

Musical staff showing the notes of Anchi Hoyew Lene: G, A, C, D, E.

Musical staff showing the notes of Anchi Hoyew Lene: D, E, G, G♯, C.

### Deatonic scale

ይህ ስხა በሁለት ይከላል:: እናርተም

- Major (፩፻፻) እና Minor(፩፻፻) ፍቃዣ::
- Minor(፩፻፻) ይግባጥ ሁስት የተለያየ ሲከላች አለታ::  
 1. Natural minor (፩፻፻ ጉ፻፻)  
 2. Harmonic minor (፩፻፻፻ ጉ፻፻) እና  
 3. Melodic minor(፩፻፻፻ ጉ፻፻) ፍቃዣ::

### Deatonic scales

፩፻፻  
Major

C D E F G A B

፩፻፻፻ ጉ፻፻  
Natural Minor

C D E♭ F G A♭ B♭

፩፻፻፻፻ ጉ፻፻  
Harmonic Minor

C D E♭ F G A♭ B

፩፻፻፻፻ ጉ፻፻  
Melodic Minor

C D E♭ F G A B

### Accidentals

እንደ ወይም ካለንድ በላይ የሆነ ደምዕን በግማሽ ወይም በመለ  
ደምዕ ካና ወይም እና ለማድረግ በረሰባ እናገዙ ካተመረጋገጥበት ሲሆን

# -sharp (፩፻፻) ♯ Flat (፩፻፻) ♯ ♯ Natural (፩፻፻)

ግልብቻን በመጠቀም ደምዕን መለመጥ ይኖላል::

# -sharp (፩፻፻) ይህ የግልብት ደምዕን በግማሽ ካና የ፩፻፻::

♭ - Flat (፩፻፻) ይህ የግልብት ደምዕን በግማሽ እና የ፩፻፻::

♮ -Natural (፩፻፻) ይህ የግልብት ደምዕን በግማሽ ካና ወይም እና

የ፩፻፻::

## ማደርና ማደናር ተረዳድ ካርድ አመራርት

ተረዳድ(Triad) ካርድ ማለት ለነት ይምጥኝን በአንድ መሆዎት ነው:: ማደርና ማደናር ተረዳድ ካርድ የሚመራሩት በስነጻቻቸው 1ኛ 3ኛ 5ኛ ይምጥኝ ላይ ነው::

የግል C Major cord  
ዘረር ካርድ

A musical staff with a treble clef. It contains three notes: a C note, an E note, and a G note, which are the notes of a C major chord.

C Minor cord  
C E♭ G

A musical staff with a treble clef. It contains three notes: a C note, an E flat note, and a G note, which are the notes of a C minor chord.

F Major cord  
F A C

A musical staff with a treble clef. It contains three notes: an F note, an A note, and a C note, which are the notes of an F major chord.

ማደናር ካርድ

F Minor chord  
F A♭ C

A musical staff with a treble clef. It contains three notes: an F note, an A flat note, and a C note, which are the notes of an F minor chord.

G Major cord  
G B D

A musical staff with a treble clef. It contains three notes: a G note, a B note, and a D note, which are the notes of a G major chord.

G Minor chord  
G B♭ C

A musical staff with a treble clef. It contains three notes: a G note, a B flat note, and a C note, which are the notes of a G minor chord.

## Key Signature

አበዛናውን ገዢ እና ማው. የረሱት የመጨረሻ ይምሮ እና ማው. በግዢ ሲከላ ላይ እንዲተመሳረት ለተገኘበት ይችላል:: ሆኖም እንዲገኘ እናማዋቸው ከተመሳረቱበት ሲከላ ወጪ በግዢ ይምሮ ላይ ለፌርቶ ይችላል:: እና ማው.

በግዢነቱት ገዢ መፈጸመያ ላይ የምናገኘቸው. F# sharp (ፌርቶ) ♯, Flat (ፍላት) ♯ልክ በዘመኑ በግዢ ማደርና ወይም ማደናር ሲከላ ላይ እንዲተመሳረት ይገኘበና:: ማደርና ወይም ማደናር ሲከላ መሆኑን የምናመቻው. ጥን የመጨረሻውን ዓት ወይም ይምሮ በግዢ ነው:: ለግዢ እና ዓልድ # sharp (ፌርቶ) ማለት G ወይም Em ለግዢ ይችላል:: የG ጥን እና ማው. በG ላይ ካለው እና ማው. GM ነው:: በE ላይ ካለው ይግሞ Em ነው. ማለት ይሆናል::

C Major  
A Minor

A musical staff with a treble clef. It shows the key signature for C major and A minor, which both have no sharps or flats.

G Major  
E Minor

A musical staff with a treble clef. It shows the key signature for G major and E minor, which both have one sharp (F#).

D Major  
B Minor

A musical staff with a treble clef. It shows the key signature for D major and B minor, which both have two sharps (F# and C#).

A Major  
F# Minor



B ↕ Major  
G Minor

E Major  
C# Minor



E ↕ Major  
C Minor

B Major  
G# Minor



A ↕ Major  
F Minor

F# Major  
D# Minor



D ↕ Major  
B ↕ Minor

C# Major  
A# Minor



G ↕ Major  
E ↕ Minor

F Major  
D Minor



C ↕ Major  
A ↕ Minor



PT. 99 1C&7

	Major	Minor	Dominant 7	Minor 7
C				
C#				
D				
D#				
E				
F				

	Major 7	Minor 7-5	Diminished	Augmented
C				
C#/Db				
D				
D#/Eb				
E				
F				

	Major	Minor	Dominant 7	Minor 7
F#				
G				
G#				
A				
A#				
B				

	sus 4	7 sus 4	madd 9	mM7
C				
C#/Db				
D				
D#/Eb				
E				
F				

	Major 7	Minor 7-5	Diminished	Augmented
F#/Gb				
G				
G#/Ab				
A				
A#/Bb				
B				

ተ.ቁ.	የመከራው ሰነድ	የደረሰ ስም	የተደረሰበት ት ዓ.ም	ገዢ
30	አንተ በታ ነህ	ዘኅበና እልሳ		58
31	አንተ ታስቀ ነህ	ታምራት ጽጻል		52
32	አንድ እን በመንፈለ	ጥተር ሙሉት በተተሃዋሚ	1925	106
33	አዲ በቅድመ	ንጂድ በቀለ		15
34	አዲስ ለው ሆኖከናሽ	መ-ኤ ወንጻል		93
35	አየተሰለም	ደርጅ ከበደ		32
36	አናምናለን በመስተፊለ	የአንበት ተስፋው	1966	26
37	አንዳ ማርያም ልሁን	የቅለት ገርማዊ ቤት		114
38	አንድተቀበዕስት ምህረት	ተስፋው ጽጻል		102
39	ከአበርክን	ዶሞን መዘምሩን		80
40	ከበር ለሁንና ገታ	ተስፋው ማለ		120
41	ከበር ክ-በር	ታምራት ጽጻል		54
42	ከበር ደንብያ	ንጂድ እለማያሁ		50
43	ወንደለቻን ገኩ	ንጂድውቃል ገርማዊ		96
44	ዘይትሬን በመጀመሪያ መ-ኤ	ተርጻዋል		18
45	ዘኅሁ የገኘን	መስራት ይረ	1966	47
46	ዘተ ለተ ያደገው	ዘኅ ቅለ ህይወት		112
47	ዘተ አያላከተኛ			90
48	የኅጻ እው ደንቅ እው			88
49	የአምላካ ባርው	ሰዋዎ እምበ		64
50	የትምህር ችል	ተስፋው ማለ		60
51	የአስ ክ-እን በግ	መስራት ይረ	1966	48
52	የመስተኞች ዘተ ይመስተኞች	የወያን መዘምሩን		86
53	የበካል አንድ	በተአከሮ መልኩ		68
54	ደለ የደረሰቷን ነው	የመ/ከ/ዘማርያም		22
55	ደንቅ ነው ለረ ገታ	ታምራት ጽጻል		28

